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Symphony No. 8, in F Beethoven
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The next F.R.C.O. Examination begins on January 7th, 1907. The Solo-playing Tests are:—Sonata No. 2 in C minor (1st movement), J. S. Bach (Peters, Vol. 1, p. 11); (Novello & Co., Book 4, p. 97); (Augener & Co., Vol. 8, p. 520); (Breitkopf & Härtel, Vol. 6, p. 25). Fugue in A flat minor, Brahms (Alfred Lengnick, 58, Berners Street, W.); (Novello & Co.); (Augener & Co.). Sonata No. 16, G sharp minor (last 2 movements), Rheinberger, Op. 175 (Novello & Co.); (Augener & Co.).

The A.R.C.O. Examination begins on January 14th. The subject for the Essay will be taken from "Beethoven and his Nine Symphonies," by Sir George Grove, C.B. (Novello & Co.).

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EXAMINATION QUESTIONS AND HOW TO WORK THEM

BY
CUTHBERT HARRIS,

Mus. Doc. Dunelm., F.R.C.O.

PREFACE.

This Primer is intended more especially for those who purport presenting themselves for examination in the theory of music. While the subjects dealt with may be found in all examination schemes for musical degrees and diplomas, it is hoped that the following chapters may prove useful more especially to candidates for the diplomas of the Royal College of Organists.

The object of this book is to stimulate and cultivate method in answering examination questions. Considerable experience as an examination "coach" has proved the success of the method, herein followed, of dissecting the questions, and—by dividing the points for consideration under several heads—thus directing the student's attention to one point at a time.

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The Musical Times.

DECEMBER 1, 1906.

SPECIAL NOTICE.

The Editorial and Advertisement Offices of 'The Musical Times' have been removed from 1, Berners Street to 160, Wardour Street, Soho, W.

SOHO AND THE HOUSE OF NOVELLO.

Wardour Street is famous for book-stalls and curiosity shops. Charles Lamb was fond of this street; and Hazlitt lies on the other side of the wall which encloses the burial-ground of St. Ann's. I have heard Lamb expatiate on the pleasure of strolling up 'Wardour Street on a summer's day.'—*Leigh Hunt.*

Rummaging over the contents of an old stall at a half book, half old-iron shop, in an alley leading from Wardour Street to Soho Square, yesterday, I lit upon a ragged duodecimo, which had been the strange delight of my infancy. . . . The price demanded was sixpence, which the owner (a little squab duodecimo of a character himself) enforced with the assurance that his 'own mother should not have it for a farthing less.'—*Charles Lamb.*

No part of old London is richer in literary and artistic associations than Soho. The district consisted of fields up to the latter part of the seventeenth century, when building operations proceeded apace. This transformation took place in sheer defiance of a Royal Proclamation of the year 1671, which prohibited the further erection of houses in the fields of 'So-Hoe,' as 'they [the houses] choak up the air of His Majesty's palaces and parks, and endanger total loss of the waters which, by expensive conduits, are conveyed from these fields to His Majesty's Palace at Whitehall.' One cannot help sympathising with King Charles II. at the prospect of being thus deprived of such necessities of life as air and water. What would the Merry Monarch say to the London of our day? The houses on the south side of Soho Square were finished in 1671; about 1680 Frith Street, named after Fryth, a builder, came into existence; Dean Street followed in 1681; and in 1686 Wardour Street, named after Henry, third Lord Arundel of Wardour, was added to the rapidly-growing West End of Greater London.

SOME FAMOUS SOHOISTS.

The neighbourhood became aristocratic to a degree—Ambassadors, Dukes, Bishops, and other great folk making choice of it for their town mansions and residences. But we must pass over these mighty people and record the names of some former inhabitants who added lustre to the literary and artistic associations of Soho. John Dryden and Edmund Burke lived in Gerrard Street, in



SOHO SQUARE IN 1820.

(From an old print kindly lent by the Rev. J. H. Cardwell, M.A., Rector of St. Anne's, Soho.)

which thoroughfare Boswell and Gibbon lodged, and Sheridan the elder delivered his lectures on elocution and declamation. At the 'Turk's Head' tavern, also in Gerrard Street, Sir Joshua Reynolds, Dr. Samuel Johnson, Edmund Burke, Oliver Goldsmith, David Garrick and Sir John Hawkins were wont to foregather as members of The Club, or, as it was called at Garrick's funeral, The Literary Club. Sir Joshua lived in Great Newport Street and Leicester Square, Sir Thomas Lawrence in Greek Street, and Sir James Thornhill, famous for his decorations of St. Paul's Cathedral, resided in Dean Street, whence the painter's daughter eloped with William Hogarth. It is said that when Queen Anne visited Sir James Thornhill's studio to sit for her portrait, her chairmen used to adjourn to a tavern opposite, which is now replaced by a modern public-house called 'The Crown and Two Chairmen.' William Hazlitt and Edmund Kean were inhabitants of Frith Street, at one time called *Thrift* Street. In Soho Square lived Sir Joseph Banks, P.R.S., Charles Kemble, and Sir Charles Bell, the eminent surgeon and the great authority on the hand.

Wardour Street could claim a distinguished householder in James Flaxman, the sculptor, who, poor man, had to augment his scanty income by becoming parish officer and collecting the watch rates, going from house to house with an ink-horn at his button-hole. In regard to this street Strype, in his edition of Stow's 'A Survey of the cities of London and Westminster' (1720), says, under the heading St. Ann's parish:

Wardour Street hath only the east side in this parish, the west being in the parish of St. James's, which runs from Compton-street up to Tyburn Road. In the middle part the buildings are good, but towards the Road, very ordinary and ill-inhabited; but on the other side the buildings are better.

The facsimile (on the opposite page) of Strype's map of 1720 (or earlier) shows that Tyburn Road is now Oxford Street, and that Berners Street, now running in a line northwards from Wardour Street, had no existence—fields mark the spot of this busy thoroughfare. It will also be observed that two hundred years ago Soho Square was called King's Square.

THE HUGUENOTS.

Not the least interesting feature in the history of Soho is its connection with the settlement of the Huguenots in England. When the Edict of Nantes was revoked in 1685—the year in which Bach and Handel were born—many of the refugees settled in Soho and St. Giles, where they pursued the art of making crystal glass, and carried on the manufacture of silk and jewellery, then little understood in England. This influx of the Huguenots caused the district to become more or less a foreign quarter of the town, a characteristic which has remained to this day. In Little Chapel Street formerly stood a Huguenot chapel, the outcome of Letters Patent granted by King James II. in 1688. This chapel, called The Patent, was built in 1694, and towards its erection the sum of £300 was said to be given by

Lady Hollis, but believed to have come from the purse of Queen Mary II. That the well-springs of charity formerly flowed freely in Soho—as, indeed, they do now—may be judged from the following advertisement in *The Public Advertiser* of November 23, 1768:

Sunday next the two LAST ANNUAL Charity-Sermons will be preached in the French Chapel, called THE PATENT, in Chapel-street, near Soho-square; the Produce of which is to give Coals in this cold and dear Season to several poor French Protestant Refugees. By the Last Year's List it appears that 167 Families were assisted by this useful and necessary Commodity by the said Charity.

Donations will be thankfully received at the Chapel Doors, or in the Vestry. This public method is taken, in hopes of continuing this charitable Distribution, and to excite the Benevolence of those who do not want much Argument to be moved to so good an Act.

In this connection Strype may again be quoted in his reference to

Chapels in these parts [Soho], for the use of the French nation; where our Liturgy, turned into French, is used, French ministers, that are refugees, episcopally ordained, officiating: several whereof are hereabouts seen walking in the canonical habit of the English clergy. Abundance of French People, many whereof are voluntary exiles for their religion, live in these streets and lanes, following honest trades; and some gentry of the same nation.

The Patent Chapel, referred to above, occupied a site now covered by a portion of Messrs. Novello's printing and bookbinding works on the Little Chapel Street side of the premises.

GREAT COMPOSERS IN SOHO.

Are not some of the greatest musicians personally associated with Soho? Handel no doubt visited his pupil, amanuensis and secretary, Mr. Christopher Smith, at Meard's Court, Dean Street, whence he (Smith) issued his 'Suites de Pièces pour le Clavecin,' to which Handel was a subscriber. Gluck, too, must have been familiar with the neighbourhood when—in 1746, at Hickford's Great Room in Brewer Street—he played 'a Concerto upon Twenty-six Drinking-Glasses, tuned with Spring-water, accompanied with the whole Band, being a new Instrument of his own Invention.' And did not Mozart, as a little boy, and his gifted sister, Nannerl, give their recitals (to use a modern term) in Frith Street? The two children and their father lodged at Mr. Williamson's, a Wax and Sperma Cæti-chandler in Frith Street, now No. 21, but rebuilt; next door but one, going north, was the house in which the celebrated lawyer Sir Samuel Romilly, the son of a jeweller, was born. Haydn, during his sojourn in Great Pulteney Street, must have been familiar with a district in which Dr. Arne lodged, and Mrs. Billington and Madame Vestris were born. J. F. Lampe, J. C. Bach and his colleague Abel were inhabitants; and it should not be forgotten that the parish church of Soho has given the name 'St. Ann's' to the well-known psalm-tune assigned with good reason to Dr. Croft, a former organist of that interesting old church. Coming to more recent times, during his first visit to England in 1839, Richard Wagner stayed at the 'King's Head' in Old Compton Street, since



rebuilt, where he not only suffered a martyrdom from the organ-grinders but lost his big dog. Of Mendelssohn and his friendship with the Novellos more anon.

SOHO AND ITS MUSIC-PUBLISHERS.

One of the earliest of these was Peter Welcker, in Gerrard Street, who published Clementi's 'Opera Primo' (as the title-page has it)—his 'Six Sonatas for the Harpsichord,' dedicated to his patron, Mr. Peter Beckford, M.P., nephew of Alderman Beckford, and cousin of the author of 'Vathek.' Domenico Corri, and his son-in-law, Johann Ludwig Dussek, the composer, were in partnership as music publishers in Dean Street. From the house of Goulding & D'Almaine in Soho Square 'Home, sweet home' was first issued as a 'Sicilian Melody,' although composed by Sir Henry Bishop! Messrs. Wessel & Stapleton, in Frith Street, were the earliest English publishers of Chopin's works; and Messrs. Coventry & Hollier, in Dean Street, issued the original English edition of Mendelssohn's Organ Sonatas, and Sterndale Bennett's first set of Six Songs (Op. 23), then published at ten shillings!

MENDELSSOHN'S 'SONGS WITHOUT WORDS.'

Another important first edition is not only associated with Soho, but marked the beginning of pleasant business relations between Mendelssohn and the house of Novello. Seventy-four years ago—the exact date is August 20, 1832—was issued from the little parlour-shop in Frith Street the first instalment of Mendelssohn's 'Songs without words,' with the following title:

ORIGINAL
MELODIES,
FOR THE
Piano Forte,
COMPOSED
BY
FELIX MENDELSSOHN BARTHOLDY.
Ent. Sta. Hall. ————— *Pr: 4/-*
LONDON.
Published (for the Author), by
T. (sic) A. NOVELLO, 67, Frith Str., Soho Sq.
Bonn, by N. Simrock.—Paris, by M. Schlesinger.
I. M. for M. B.

The 'I. M. for M. B.' signifies that Ignaz Moscheles signed every copy for 'royalty' purposes on behalf of his young friend Mendelssohn. It is evident that neither Vincent Novello nor his youthful son, the publisher, would run the risk of purchasing such an unknown quantity as Mendelssohn's 'Songs without words'! In a letter to Moscheles, Mendelssohn makes the following amusing reference to this Novello publication. He says: 'The work will certainly go through at least twenty editions, and with the proceeds I shall buy the house No. 2, Chester Place [Regent's Park—Moscheles lived at No. 3], and a seat in the House of Commons, and become a Radical by profession. Between this and that, however, I hope we shall meet, for possibly a single edition may prove sufficient.'

Mendelssohn was not very far wrong. During his visit to London in the year following the publication of his 'Original Melodies,' he wrote to Moscheles in the following witty strain:

London, in my Club, May 16, 1833.

This morning I forgot to mention, my dear Moscheles, what I have often intended asking and have as often forgotten—how matters stand in reference to that publication of mine, and whether there has been any practical result. I have an appointment with V. Novello to-morrow morning; and if he has only sixpence to give me as my share, I would rather not broach the subject. So please leave word at my house whether you think I should mention the matter, or whether it had better rest in eternal oblivion. I return home to-morrow at eleven o'clock to know which way you decide. The saying is: 'Merit has its crown,' so I scarcely expect I shall get as much as half-a-crown.

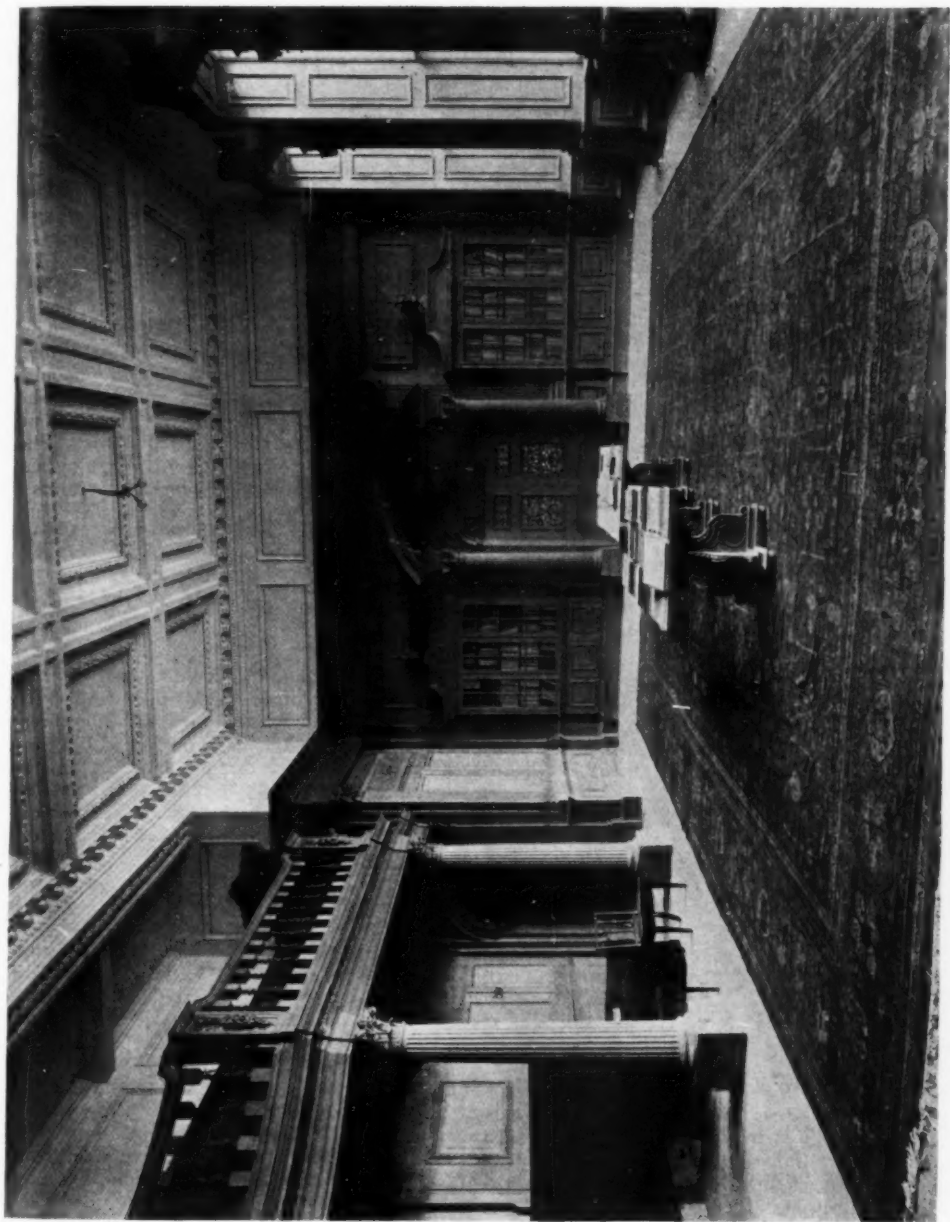
Yours,

F. MENDELSSOHN.

The composer did receive more than sixpence, or even half-a-crown. In the intervening ten months forty-eight copies had been sold, his share of the proceeds amounting to £4 16s.; but it took four years to dispose of 114 copies of a work that has since become a household word. This early publication of Mendelssohn's was soon followed by others—though not at the composer's risk!—which included 'St. Paul,' the 'Hymn of Praise,' Psalms, the D minor Pianoforte concerto, &c.

VINCENT AND JOSEPH ALFRED NOVELLO.

It was in the year 1811 that Vincent Novello, then aged thirty, published at his own expense and out of his hard earnings as a professional musician his collection of Sacred Music. The title-page was engraved by Sawyer & Son, of Dean Street, Soho. No publisher would run the risk of issuing two folio volumes of that nature: thus the foundations of the house were laid. Eighteen years afterwards (in 1829) Vincent's eldest son, Joseph Alfred Novello—then a youth nineteen years of age—commenced business at No. 67, Frith Street, Soho. No passer-by could be enticed by any outward and visible sign of a palatial establishment, as there was nothing more attractive than 'a couple of parlour windows and a glass door, with a few title-pages bearing composers' names of sterling merit, and Vincent Novello as editor.' In this modest habitation—where Vincent, the founder of the Novello business, and his numerous family resided 'over the shop'—a warm welcome would be extended to such friends as Charles Lamb, Leigh Hunt, Thomas Attwood, Madame Malibran, Felix Mendelssohn, and others who made music and created laughter under that hospitable roof. In 1834 a removal was made to No. 69, Dean Street, where the printing works of the firm remained for fifty-four years, until 1898, when they were transplanted to Hollen Street: and thus the connection of the Novello house with Soho has never been broken during the past seventy-seven years. The rapid increase of the business after the late Henry Littleton became sole proprietor (in 1866) necessitated the removal—except the printing works—to No. 1, Berners Street. This took place at the end of 1867; and now, after a period of



THE HALL.

nearly forty years, the house of Novello has returned to Soho, into its new and more commodious building situated in Wardour Street.

THE NEW BUILDING.

Before giving a brief description of the new premises, which were opened to the public on November 26, it may be stated that the extent of ground covered by Messrs. Novello's premises and leased from the Crown is more than half-an-acre—the printing and bookbinding works claiming 1,864 square yards, and the recently added block 776 square yards. The new building (of which an exterior view forms one of our extra supplements) is in the Renaissance style of architecture, with red-brick facings and stone dressings. The main entrance—No. 160, Wardour Street—consists of an open porch of Portland stone, with three arches and a projecting balcony over, carried by Ionic columns, while above this is an oriel window of five lights. This porch leads into a rectangular entrance hall on the ground floor, from which springs the main staircase leading to the first floor. The walls of this staircase are divided into panels by pilasters, and the staircase is lighted by a domed lantern. Four Ionic columns divide the staircase from the first floor landing which forms the ante-room to the Hall, where the retail part of the business will be carried on.

This magnificent apartment—44 feet by 36 feet, and 24 feet high—is lighted on the Wardour Street side by five tall, mullioned windows, and is panelled in oak with Corinthian pilasters and cornice rising to a height of nearly 17 feet. On the side opposite to the windows is a gallery supported by columns and approached by two small staircases, one on each side. Under the gallery is the fireplace, with a chimney-piece of Pavonazza marble, and an oak overmantel most elaborately carved with festoons of flowers and Cupids' heads after the manner of Grinling Gibbons. The doorways, one at each end of the Hall, are enriched with columns and pediments, while the folding doors themselves have pierced and carved panels, and immediately over each is a panel containing representations of musical instruments festooned with flowers. At either end are two bookcases in oak surmounted by a carved cornice, and the room is lighted by two large silvered electroliers of twenty-four lights each. A photograph of the Hall is given on p. 801.

Leading out of the Hall is a novel feature in a business house, viz., a spacious and well-lighted room—30 feet long by 18 feet wide—which is to be called the Novello Club Room: this Club Room is for the use of any who may visit the establishment, either to look over music, to meet private or business friends, to send a telephone message, write letters, &c. It is thought that this adjunct will be found acceptable, not only for the purposes specified, but also as a convenient rendezvous, especially for visitors from the country.

On the same floor-level as the Hall and the Club Room is a suite of rooms which includes

the Board Room. The next floor contains the editorial rooms of THE MUSICAL TIMES and SCHOOL MUSIC REVIEW, in addition to rooms for the musical editors, large rooms for stock, &c. In the uppermost story of the building are the general and publishing offices, also the wholesale, the postal and other departments of the business.

A special feature of artistic and musical interest in the new building is the celebrated Vauxhall statue of Handel, executed in marble in 1739. This precious and masterly specimen of Roubiliac's art here finds a permanent and appropriate home, it having been presented to the Company by Mr. Alfred H. Littleton, Chairman of the Board of Directors.

The entire block of buildings—including the adjoining printing and bookbinding works—has been erected from the designs of Mr. Frank Loughborough Pearson, F.R.I.B.A.

In conclusion, while this new building has been primarily erected for the practical working and development of the business, the present Directors have always had in view that no effort should be spared in providing a structure which should constitute in some degree a tribute to the art of music; and at the same time that it should stand as a memorial to their predecessors who laboured so earnestly for the progress and ever-widening influence of that art in this country.

THE REVIVAL OF MORRIS DANCING.

What is the Morris Dance? The question is likely to evoke, even from the great majority of educated people, a somewhat vague answer—that it is an old English country dance, now for many generations almost wholly abandoned, and to-day practised only now and again, fitfully, in remote parts of the country. This is, roughly, correct; but within the past twelvemonth or so a remarkable revival of this ancient pastime, or art, has taken place, and it is thought that some account of the dance and its revival may prove of interest to musical and other readers.

Firstly, as to the question we set out with—What is the Morris? As the name in our own country and its equivalent in others—such as Moresque, Moreska, &c.—clearly denotes, the Morris had its origin in Morocco, was introduced by the Moors into Spain and southern Europe, and in the course of centuries it was adopted in some form or other by most of the European peoples. Precisely when it came to England will never be known: it may have been seen here as early as the days of Edward III., and by the time of Edward IV. it was certainly more or less a national pastime. The earliest accounts of the dance show clearly that although its peculiar steps and figures have remained in form practically unaltered, yet the spirit of them has been changed and Anglicised so as to represent in measure and movement, not mysterious and, in our eyes, fantastic Moor, but the downright and sturdy Englishman.

The Morris, regarded as a characteristic English dance, is yet not quite faithfully described as a

country dance; that is a term strictly applied to dances performed by both sexes—Sir Roger de Coverley may be quoted as the most familiar—whereas the Morris is danced by a set, or 'side' as the traditional term has it, of six dancers, all of one sex. As a general rule it has been danced in England only by men; yet there have been exceptions to this; and in this latter-day revival (as will presently be told) it was a set of London working girls who gave, and are still giving, the Morris its opportunity of resuscitation. There are also solo Morris dances, which in their kind are the equivalent of the jig and strathspey; but as this modern awakening has so far been confined to the dance by sides, this article will deal with that variety alone.

To get an idea of what the Morris is like one must first rid the mind of all prevailing notions of ball-room ceremonial. Our modern dances, round or square, if performed according to regulation, should be sinuous, graceful, and generally silent, though they may, and should, betray high spirits and the joy of living; but grace and a certain dignity should always preside at their execution. The Morris is essentially a manifestation of vigour, rather than of grace. From the earliest times until the present Morris-men have always worn bells strapped upon their legs; to make these ring their loudest is to dance the steps at their best; therefore the Morris

dancer's step is lusty, indeed it is best described as a vigorous kick; and when he jumps—which is very frequently—he alights, so far as the safety of limbs and body will permit, upon his heels. That may sound crude, according to accepted notions of dancing, but if it be kept in mind that the Morris is more a traditional form of physical exercise and display of sheer vitality than a school for elegance, the dance

will be recognized as having a place and a function all its own.

The Morris side of six stands in two lines of three each. The figures at first sight appear bewildering and intricate, but are really few and simple. They are executed in column—that is, the dancers being in file, all facing one way; or front—that is, pairs facing each other. In column there are advancing and retiring movements, the column comes to the right-about by jumping and goes up and back again; there is also the chain, where each set of three winds in and out in a figure-of-eight pattern. In the front formation there are various ways of crossing and re-crossing, setting back to back and so forth. Then corners and centres change and re-change places in various styles. Finally, there are the Capers, where corners and centres change and re-change with curious halts and stampings, marked in the music by passages of broken and strongly accentuated rhythm. Nothing is more characteristic of the



THE MORRIS DANCE, AS DEPICTED IN AN OLD STAINED GLASS WINDOW IN A HOUSE AT BETLEY, STAFFORDSHIRE.

Morris than these Capers; anyone to whom the vigour and strangeness of the Morris appeals, will find those movements inimitably quaint and stirring.

The Morris dances may be divided into three kinds: stick, handkerchief, and corner dances. In the stick dances each member of the side holds a staff some eighteen inches long in the right hand; these staves are clashed together or thumped upon the floor; this rhythmical clashing and thumping is startling in its novelty when first beheld. In the handkerchief dances, waving of white cloths all together—at the sides, above the heads, or sometimes bunching them in the hands and striking hands across with the opposite dancer—is peculiar. In the corner dances the handkerchiefs are waved rhythmically also, but as already told the feature of these is the change and re-change of places and the caperings.

In the earliest days the music for the Morris was droned upon a bagpipe, afterwards replaced by pipe and tabor. The pipe, with three holes, was made like a flageolet, sometimes with a metal tongue; it was played with the left hand. The tabor, a miniature drum, was hung by a loop on the left thumb, and was beaten by a stick held in the right hand. These instruments, though they have been played within the memory of living men, are now fallen into disuse. Such traditional Morris-men as still exist amongst us use the fiddle, concertina, or accordion.

The Morris tunes are very simple and have a lilt and character all their own; the spirit of dancing is in every one of them. As with other folk-tunes, only very few, and these very occasionally, have been written down; like folk-songs the Morris music has been passed on from one player to another. The originators of the present revival have collected close upon thirty tunes, all undoubtedly traditional; it is probable that a systematic search would be rewarded by the discovery of hundreds of tunes—though of course many would be variants of the same tune altered according to local taste. The names of the Morris tunes are delightful; they suggest at once cheerful old age, lusty youth, and the open countryside—as, for instance, 'Constant Billy,' 'Blue-eyed stranger,' 'Country gardens,' and 'Trunkles.' The last-named, as variants of it prove, was once 'Trunk-hose,' and tells of the long ago.

The enthusiast in folk-music will find in the Morris tunes a wide and almost unknown field for his explorations. For all their stark simplicity, the tunes strike the ear and memory with suggestions of familiar things. To give one instance only of what a following of this suggestion may lead to: 'Country gardens,' heard for the first time, is instantly an old friend with a new face. Even suppose one has no knowledge of music, but just an ear for melody, the familiarity haunts one persistently, and presently out of the monotonous yet never wearisome repetition 'The Vicar of Bray' stands out and acknowledges the old Morris tune as the father of his fame. A keen ear and research would possibly show the Morris tune to be the

source of many a national melody. Again, to illustrate the wonderful continuity of the traditional tune: last summer in the Midlands a pair of enthusiasts heard a tune played by a local Morris-man on his fiddle. It was the tune of 'Morris off,' to which the dancers quit the scene of their festivities. A few weeks later this same tune was found, note for note, in the Gregorian notation. An old French writer, describing the 'Morisque' as he had seen it danced when a boy early in the 16th century, gives the same tune, almost to a note identical.

The Morris was danced throughout England up to the fall of the Stuarts; the soberer tone adopted in all national pastimes and customs with the rise of Puritanism brought a marked decline in the popularity of the Morris; and it has declined ever since, until, less than a twelvemonth ago, interest in it was revived.

The resuscitation of the Morris came about in this way. An amateur teacher of singing to a London working girls' club was in search of something fresh, simple and sincere to give to his class; the songs must be very simple because not one of the pupils knew a note of music. The teacher fell in with a collector of English folk-songs, and tried some of these simple strains upon his pupils. The experiment proved successful from the beginning; the songs were not only learned very readily, but they spread at once, not only throughout the club, but away beyond it. Encouraged by this sudden awakening of the old country songs in the heart of London, a fresh experiment was made. The collector had, some years before, noted down some Morris tunes, but had never seen his way to making use of them. The man who had supplied the tunes—a leader in Morris dancing—and another from the same side of dancers, were brought up to London. The Morris dance flourished at once, and astonishingly, just as the folk-songs had flourished, amongst these working girls, strangers to the countryside. They learned the dances with quite wonderful readiness; and when they gave their annual private performance to friends of the club, the audience, one and all, were so struck with its appeal and novelty—although every item was very old indeed—that the principal of the club was urged to repeat the performance in public. This was done in April of the present year. The hall was crowded to the doors, and many were turned away. The performance has been repeated, and will be given again. On every occasion, so far, there has been the same keen public interest shown. It should be added that in the audiences literally every element of contemporary society has been represented.

But a well-filled hall was hardly the most eloquent testimony offered that this revival was really widespread. That it was not merely fugitive curiosity which drew the audiences was shown by the number of inquiries that poured in from all over the Kingdom, and indeed beyond—even, in one case, from Japan: inquiries as to how others might also revive these more than half-forgotten

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songs and dances. The songs, being printed, could easily be passed on, but with the Morris dances it was otherwise. The only knowledge available was with these younger Morris-folk of London and with the traditional dancers here and there throughout the country. Neither tunes nor instructions for dancing existed anywhere in print. So far as it was possible the girls who

in every part of our life towards a return to purely English arts and customs, and a turning away from others borrowed from abroad, and not truly representative of the national spirit. Be this as it may, as to the vigour of this recrudescence of all but forgotten things, and as to its constant tendency to increase in reach and strength, there can be no doubt whatsoever. These Londoners

Kemps nine daies vvonder.

Performed in a daunce from

London to Norwich.

*Containing the pleasure, paines and kinde entertainment
of William Kemp betweene London and that City
in his late Morrice.*

Wherein is somewhat set downe worth note; to reprocue
the slaunders spred of him: many things merry,
nothing hurtfull.

Written by himfelfe to satisfie his friends.



LONDON

Printed by E. A. for Nicholas Ling, and are to be
solde at his shop at the west doore of Saint
Pauls Church 1600

had learned them were sent out to teach others. Since April last they have taught in seven counties and in London, yet not a tenth of the demand has been met. In the eyes of the originators of this movement—perhaps their eyes are prejudiced—this widespread interest denotes nothing less than a phase of the national movement that is going on

with their abounding vitality seemed on the instant to recognize in the Morris an inheritance, needed but unknown, and long mislaid; and the indications seem all to show that the general public is responding in like manner for the same good reason.

H. C. MACILWAINE.

A FOLK-SONG DISCUSSION.

It is evident that the cult of folk-songs is interesting ever-widening circles, and it even bids fair to become a social fashion, with a pose and the usual indiscriminating admiration. There is a dim impression gaining vogue that if a melody is fairly old it must be good. A discussion that arose in *The Morning Post* at the sultry end of the recent large gooseberry season usefully compressed the *pros* and *cons* of the existing situation as regards English folk-songs. It is a pity that the complete correspondence elicited cannot be re-published in one cover for the benefit of many interested in the subject. To the uninitiated it may seem odd that the folk-song enthusiasts should discuss with such remarkable fervour the evolution and peculiarities of different versions of a vast number of short melodies, displaying more or less irregular rhythm, and often associated with words still more irregular from the moral point of view. One may claim to have a sincere admiration for many of these tunes and to tolerate the words because of the beauty of the music, and yet feel some surprise that folk-songs in general should be regarded with something approaching superstitious awe and be credited with omnipotent potentialities. We are told impressively that the seeds of the future specifically national art are to be found in this type of music—in, say, 'The seeds of love,' 'The Golden Vanity' (we know six versions of this stirring tune), 'The Bay of Biscay,' 'Tom Bowling' and, probably, 'The Spotted Cow.' We are to reconstruct and quicken the nation's art by looking backward and accepting an inheritance we have hitherto suffered ourselves to neglect. But surely, in view of the present development of the art, the prospect of our future composers finding inspiration from this source is unlikely.

The *Morning Post* discussion was a triangular duel between those who are incredulous as to the value of folk-songs, and others who would narrow the term to describe only old traditional compositely-evolved melodies, and still others who would include modern national songs in the category. Miss A. E. Keeton, who so inconsiderately disturbed the holiday repose of many good people by throwing down the gauntlet, stated roundly that England had no folk-songs! She argued that the fact that Purcell 'made no use of a folk element leads to the conviction that even in his day it was already practically non-existent among the English people.' The paucity of English folk-music was ascribed partly to the fact that 'we possess no relics of any really national and typical musical instrument': a theory which provokes speculation as to what England's position might have been if only she had invented and used, say, the bagpipes! Then Miss Keeton said that the desire of the people for the printed words of the ballads sung led to the preference for poetical over purely musical literature, and she went on to remark that:

In lieu of vainly seeking for a folk-song basis, our young composers are wisely finding inspiration in our literature. With all this before us the late-in-time labour of an English Folk-Song Society, founded in 1898, is

merely a work of supererogation. The results of its members' researches, moreover, as occasionally brought forward by these enthusiasts, are scarcely likely to inculcate a profound belief in a marvellous modern efflorescence of English melody with anyone who has happened to sojourn in a fertile land of folk-song, Wales or Russia, for example. The generality of these so-called English folk-tunes are distinctly inferior to such songs as 'Cherry ripe,' 'Wapping old stairs,' or 'Tom Bowling.' These latter come under the generic heading of 'Old English,' and have rightly won their place in the national affection; and it is these and others of their type which should be freely disseminated amongst the masses as a humanizing factor. No other country possesses such a wealth of songs and vocal music of this particular kind.

All this was, of course, more than the flesh and blood of a folk-song enthusiast could stand, especially when personified in Mr. Cecil Sharp, who was at that time picking up or taking down new-old folk-songs by the dozen in the wilds of Somerset. A trenchant letter from his ready pen soon appeared in which, after ridiculing the preference of 'Cherry ripe,' &c., to West Country peasant-songs, he said:

Miss Keeton's article bristles with statements that I would wish to traverse. I cannot, for instance, accept the dictum, with regard to Purcell, that 'there is no suggestion whatever of any intrinsically national inspiration in his style.' I find much that is peculiarly English in his music, although no doubt there are traces of foreign influence as well. Still, Purcell has been dubbed, and not, I think, without good reason, 'the originator of English melody,' and extolled as the man 'who excelled all others in his accurate, vigorous, and energetic setting of English words.' Again, it is not true to say that Purcell made no use of folk-song in his music. Be this as it may, Miss Keeton violates the elementary laws of logic when she argues that because Purcell made no use of folk-song, it was therefore 'already practically non-existent among the English people.' I agree, however, that since Purcell's day we have produced no music that is essentially English; but I attribute this, not as Miss Keeton does, to the supposed lack of a national literature of folk-song, but to the fact that we have ignored our national heritage.

Then as to England having no national instrument, Mr. Sharp asked:

Has Miss Keeton never heard of the pipe and tabour, or 'whittle and dub,' as they were popularly called? or of the morris dance which has flourished in England for five or six centuries and is still danced in many country villages? Why, when Handel was asked to point out the peculiar taste in dancing and music of the several nations of Europe he replied by ascribing 'to the French the minuet, to the Spaniard the saraband . . . to the English the hornpipe, or morrice dance.' Miss Keeton seems to be unaware, too, that all folk-dance tunes were in the first instance song tunes, and that the dancers frequently sang the words of the song as they danced. I have collected many morris tunes myself, and their names in every case indicate the songs from which they sprang.

And as to the potentialities of the cult he remarked:

I would also point out that history provides not a single instance of a national school of music that has been founded upon anything else than national folk-music. I believe, therefore, that it is to our folk-music that we must look for the future of English music. Let us, therefore, before it is too late, set to work to collect our traditional music, to publish it, and to teach it to the young people of the present and succeeding generations. If this be done we shall not have long to wait for an English Glinka, who will do for us what the distinguished Russian composer has done for his country.

Then came a characteristically sane, judicial and well-informed letter from Miss Lucy Broadwood, secretary of the English Folk-Song Society. Apropos of Purcell she asked :

Has Miss Keeton studied the many ponderous volumes issued by the Purcell Society, which form but a small part of Purcell's work? Has she carefully examined his play-music, and the many other compositions at present accessible only in their very rare original printed form, or in manuscript? If so she unaccountably overlooked the fact that Purcell both used English folk-tunes and imitated them closely. I am away from England and have not my scores to refer to, but the following examples at once occur to me: 'Cold and raw' (the favourite air of King Charles I., and an old English song popular long before its introduction into Scotland); 'Shackerley Hay,' and 'Lillibullero,' which may or may not have been Purcell's own composition, but which is essentially of the folk-song type. These are a few of the tunes which he was especially fond of using, and in various forms, amongst others as inner and bass parts for viols. In Playford's 'Dancing Master' there are several tunes unmistakably English and rustic in character (I will cite only 'The hole in the wall' and 'Enfield Green'—or Common) which appear, without name of any kind, in Purcell's play-music as hornpipes and so forth. In his 'Lessons for the harpsichord' we find many little airs of the English folk-song type, besides imitations or arrangements of Scotch and Irish tunes. Finally, I call to mind a rollicking harvest-home song in 'King Arthur,' which contains the painful statement 'We have cheated the parson, we'll cheat him again.' This song is similar to a 'Health' which, to various tunes, is still sung by unlettered labourers in unsophisticated corners of England at harvest suppers. Internal evidence points strongly to Purcell having adapted his song from that of country folk; but supposing the contrary to be the case, it would merely prove that Purcell must have been steeped in English peasant song to have been able to reproduce its whole spirit so faithfully.

An editorial article next appeared in the *Morning Post*, strongly advocating the teaching of folk-songs to young people, and Miss Keeton returned to reply to Mr. Sharp. She stated that before the organization of the Folk-song Society (1898) she had delved for songs in various English counties, and she went on to say :

I then formed the view, which I am not yet disposed to abandon, that these songs—with, on the one hand, their absence of any special racial characteristics, and on the other, certain distinctly modern snatches of rhythm and melody—had drifted in scraps from our towns, or many of them more probably equally in scraps from the Continent. I find them, therefore, no more indigenous to an uncultivated English soil than is the popular air of 'Home, sweet home,' for instance. I would even take the examples of Dorian modes in Mr. Sharp's collection as distinct evidence in favour of my theory.

That Purcell was the culmination of English music is a well-worn, antiquated tradition, which should have been thrown overboard long ago; and have we still, as Mr. Sharp, too, contends, to wait for our English Glinka? I venture to find in Elgar, at any rate in his earlier work, something far more intrinsically national than can be found in Purcell. . . . Is not Mr. Sharp in his zeal also inclined to put the cart before the horse? He apparently believes that the mere fact of collecting and publishing volumes of folk-songs must lay the foundation of a great national school of music. One may, however, remind him that the creativeness of Haydn, Schubert, Glinka, and others was scarcely inspired by collections of tunes 'edited with pianoforte accompaniments' by academics and antiquaries.

Next came on the scene Mr. Arthur Hervey, the music critic and composer. He hit both sides impartially when he said :

I have been amused as well as interested by the controversy relating to folk-songs. Miss A. E. Keeton declares that we have no national folk-songs, while Mr. Cecil J. Sharp spends his time in noting down tunes sung by peasants in various country districts in order to prove the contrary. Then the writer of the leading article states that if Mr. Sharp is right 'there is ground for the hope that England may yet develop a national music.'

I confess that I am unable to share that hope. Mr. Sharp's researches may be very interesting and lead to the discovery of some curious and attractive tunes, but that these tunes will ever serve as the basis of an English national school of music seems to me more than doubtful.

Miss Keeton advises composers to seek inspiration in English literature. Surely this is what they have been doing for years.

The *a priori* assumption that we possess no national musical style at present is one I am unable to accept. I grant that this style is a composite one and is not devoid of alien elements. Of what nation, however, can the same not be said? Are alien influences invariably bad?

How can any composer avoid them, unless he be brought up in a Somersetshire village exclusively on traditional folk-songs?

Have not all great composers been influenced more or less by the music of other nations?

It is the duty of a composer to study all kinds of music, and if he is gifted with any originality this will be sure to assert itself in time.

A special national style cannot be manufactured to order, neither is the existence of what may be termed a national 'school' of music at all desirable. Every composer who has a spark of individuality will certainly decline to be bound by any rules compelling him to seek inspiration in one quarter or another.

I am absolutely certain that a new score by Richard Strauss or Debussy will prove far more attractive to our younger composers than any number of volumes of Somersetshire folk-songs. This is, of course, no reason why Mr. Sharp should not continue his researches, which from an antiquarian point of view cannot fail to possess interest.

Dr. Somervell then intervened with a long letter in which he expressed his deep appreciation of the beauty of old English folk-songs, and at the same time pleaded for the inclusion of comparatively modern songs in the category. He remarked :

I think it is time to protest against the cheap cant which assumes that no one belongs to the English 'folk' unless he is at the plough-tail, and to revert in principle, if not in the use of the word, to the wide catholicity of Germany, whence we have borrowed the term folk-song.

Germans recognize the fact that any song, by whomsoever made, which obtains wide national acceptance and survives the test of time is in its essence a song of the German people, expressing the emotions of Germans in a congenial manner; that it is therefore entitled to a place in their Volkslieder collections; is worthy to be printed, to be lovingly preserved; to be handed down from generation to generation, enjoyed and played with by babies and musicians alike, and may be enshrined as one of the world's great treasures through the latter process.

And after deploring the destructive influences of Puritanism, he said :

Let us not cut ourselves off from any part of our great heritage. Let us freely accept our Puritan past and whatever it contains of value. Let us use our older peasant songs, beloved of Mr. Sharp, as well as the songs so justly appreciated by Miss Keeton, many of which are based on peasant work, while others are sincere national expressions of new conditions, historical events, fresh responsibilities, and wider aspects of life.

It must be inferred from the last sentence that it is by the words rather than by the music of the later stratum of songs that we are to be saved, for no tune can give us 'ideas of the wider aspects of life,' &c. In reply to this, Mr. Cecil Sharp wrote a very able letter, in which he said :

I agree that it would be 'cheap cant' to assume that 'no one belongs to the English folk unless he is at the plough-tail.' But it is quite another thing to insist that the songs which have been unconsciously evolved by the peasantry should not be confounded with those which have been deliberately composed by cultivated musicians. This is not merely a question of nomenclature ; for the two types are inherently and widely different from one another, not only in the matter of their birth but as art-products as well. They have points of resemblance, no doubt, but these are superficial only, and they should not blind the eyes of the expert to the essential differences, which lie deeper and are fundamental. The two types are as easily differentiated as chalk from cheese, or, to use a more apposite comparison, as the blush rose of the hedgerow from the latest production of the nursery gardener. Would Dr. Somervell call it 'cheap cant' to protest against the classification of 'Casabianca' as a folk-ballad?

He recommended Dr. Somervell to

Vacate his armchair for a week or two, forget his theories, arm himself with a stout shovel and pick—for diamonds lie deep—betake himself to the country-side, visit the village taverns, sit in the thatched cottages of outlying hamlets and listen to the peasants singing their own folk-songs.

And he prophesied that if Dr. Somervell were to do this :

On his return home he will burn his banners with their strange devices of 'Tom Bowling,' 'Casabianca,' 'Home, sweet home,' and the like, and forthwith enrol himself among the select company of the 'cheap canters.'

A new world, the existence of which he has hitherto denied, will be opened before his eyes, and I incidentally shall gain also, for it will relieve me of the well-nigh hopeless task of trying to make him understand that the folk-song proper is a very different thing from the hybrid variety, or the 'composed' song which he now champions with such pathetic ardour.

Miss Keeton then returned to the fray, and in a long article showed herself to be impenitent. She scoffed at the collector, who chiefly recalls the labours of Pickwick 'tracing to their source the mighty ponds of Hampstead,' and she argued, incidentally, that the pianoforte is responsible for the 'lamentable decay in vocal music throughout (!) England.' Dr. Somervell's contention that the Puritan revolution destroyed art was said to be a 'well-worn, fallacious, learnt-by-rote tradition which might profitably be abolished once and for all.'

Whatever differences of opinion there are as to the utility and future influence of folk-songs, there is a general agreement that every endeavour should be made to collect written versions of these songs before the only people who now know them die off. Good, bad, and indifferent, they should be taken down and examined at leisure as to their merits. As things are in this country this task must be undertaken by private individuals and self-supporting societies. It is curious that in Russia, regarding the social condition of which country we hear so much that is painful, the work

of folk-song collection is undertaken by departments of the St. Petersburg Imperial Geographical Society and of the Imperial Society of Natural Sciences and Ethnography. One of the most important contributions made in recent years to the world's folk-song literature is the handsome volume 'The peasant songs of Great Russia,' collected and transcribed from phonograms by Eugénie Lineff, and published amid all the storm and stress of 1905 by the Imperial Academy of Science, St. Petersburg, and by David Nutt, London. In this absorbingly interesting work Madame Lineff, in an elaborate introduction (given in English), deals skilfully with the history and problems of folk-song collecting. As many of the Russian peasant songs are in polyphony peculiarly evolved and in the nature of improvisations, there were special difficulties in obtaining notational records by ear. The phonograph was therefore employed and the results afterwards analysed. In this way 500 records were obtained, and from these Madame Lineff has selected the music of twenty-three songs, the words and a full account of which are given in English in the book. As to the performance of peasant songs by trained artists Madame Lineff says :

It is just because the whole power of the peasant song lies in free improvisation, that the practised execution of a folk-song even by the best artists cannot compare with the genuine peasant performance. The latter have always an advantage which we can only acquire by putting great strain on ourselves. The peasants *improvise* the song, while we *learn* it from music. In the performance of the peasants the song flows in a continuous stream ; in our singing the division into bars and notes is always apparent. The peasant 'tells' his song in protracted musical speech ; we sing the melody, frequently without knowing the words and always very badly pronouncing them. The peasant loves his song, is enraptured by it ; we condescend to it. I am convinced that until we live in our song, as every true artist lives in his work, our execution will continue to be weak and pale. In order to sing folk-songs well it is necessary to know them, to work at them not only theoretically, but to sing, to sing and to sing them. We must try to learn to improvise them.

The concluding paragraphs of this essay apply as forcibly to England as they do to Russia :

I feel strongly convinced that if whole troops of collectors were scattered all over Russia, many more precious specimens could be found.

Old men and women still remember them. In many places there are singers such 'as cannot be found anywhere in the district.' If haste were made to collect songs everywhere, that is to say, if a general collecting of songs were properly organized over as large a district as possible and during a certain period, it is scarcely possible to foresee the wonderful discoveries in the domain of popular musical art that might be made.

Delay is dangerous. There is no doubt that many old songs are dying out. It is true that a new folk-song is being created. It will, perhaps, develop in an interesting direction. But upon us, living at the time when there are still persons who know the old songs, rests the duty of transcribing them so as to preserve them in correct form.

In addition to the musical illustrations the book contains two ingeniously contrived coloured charts which graphically show the rise and fall of

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the melody and the relations of duration of the notes in several of the songs.

The following extract from the music will give some idea of the character of the songs. It was sung to Madame Lineff by a group led by Anna Egorovna Podtynnikova, 'a clever, serious old woman of about sixty.' The words apostrophise the hills which have brought forth stone 'that burneth,' underneath which flows a cold rivulet on the banks of which stands a bush of willows. In the bush an eagle sits, and in his claws he holds a raven black. The rest apparently is left to imagination:

VE HILLS.

RUSSIAN POLYPHONIC FOLK-SONG.



This is the version sung to the fourth verse. No two verses are alike as to harmony, but the melody, except for fitting in syllables, is the same throughout the verses. It is interesting to note that Madame Lineff says that 'Tchaikovsky is full of echoes of popular melodies, although, according to his own confession, he was little acquainted with folk-songs.'

Occasional Notes.

I heard the bells on Christmas Day,
Their old, familiar carols play,
And wild and sweet
The words repeat
Of peace on earth, good-will to men!
And thought how, as the day had come,
The belfries of all Christendom
Had rolled along
The unbroken song
Of peace on earth, good-will to men!
Till, ringing, singing on its way,
The world revolved from night to day,
A voice, a chime,
A chant sublime
Of peace on earth, good-will to men!

Long fellows.

Typically Hans von Bülow is an anecdote which Mr. John Francis Barnett relates in his book 'Musical reminiscences and impressions' (Hodder & Stoughton) reviewed on p. 827. At one of Bülow's pianoforte recitals two ladies passed close to him, on their way to their seats, just as he had finished the Introduction to Beethoven's Sonata Pathétique. This so annoyed the redoubtable Hans that he purposely adapted the speed of the *Allegro* to the pace of those fair footsteps. When the ladies realized the joke that was being perpetrated at their expense, they hurried to their places as quickly as they could short of running, which gave Bülow the opportunity of accelerating his pace, with this result, as given by Mr. Barnett:



How peripatetically pathetic!

The notice of the Hereford Musical Festival (p. 688 of our October issue) needs to be amplified so far as regards the special opening service in the cathedral on Sunday afternoon, September 9. This impressive service began with Sir Alexander Mackenzie's 'A song of thanksgiving,' from his orchestral Suite 'London day by day' (Op. 64). This *lento espressivo* movement—one that is admirably suited to the solemnity of a cathedral—is dated 'June 1, 1902.' On the afternoon of that day the news reached England that peace had been proclaimed in South Africa after the terrible war in that country. Ere nightfall of the glad day the composer had conceived the plan of his 'Song of thanksgiving' and begun work upon it: thus the piece is a genuine product of the feeling of the moment and, at the same time, its adequate expression. In order to complete the record, it should be added that Handel's Overture to 'Samson' and Beethoven's 'Hallelujah' chorus were performed at this special opening service in Hereford Cathedral.

The utterances and writings of great musicians should be taken cautiously, especially in the case of one so self-satisfied as Spohr. After he had conducted a Philharmonic concert (in 1820) with a baton, he records, in his autobiography: 'The triumph of the baton as a time-giver was decisive, and no one was seen any more seated at the pianoforte during the performance of symphonies and overtures.' But Spohr, simple-minded man, was quite wrong in taking the flattering unctious to himself of uprooting a long-established custom in this country. As a matter of fact, it was not until twelve years after Spohr's visit that the baton came into use as a conducting stick in England. We are led to repeat this fact because Spohr's misleading statement has quite recently been quoted in an article 'Concerning conductors.' The history of the case was fully stated in THE MUSICAL TIMES of June, 1896 (p. 372), and epitomised in the article 'Baton' in the new edition of Grove's 'Dictionary of music and musicians,' vol. i, p. 206.

A sequel, even though it be somewhat statistical, to the article on 'Lady violinists' in our October and November issues, may not be without interest. The following figures refer to lady students of the violin during the present term at seven leading music schools at home and abroad, from information officially supplied by the respective Principals or other authorities, specially for these 'Occasional Notes':

Royal Academy of Music	-	-	-	-	72
Royal College of Music	-	-	-	-	88
Guildhall School of Music	-	-	-	-	230
Royal Manchester College of Music	-	-	-	-	15
Birmingham and Midland Institute School of Music	-	-	-	-	65
Paris Conservatoire de Musique	-	-	-	-	28
Leipzig Conservatorium	-	-	-	-	53

As we gave the date (1872) of the first lady student of the violin at the Royal Academy of Music, similar information may be furnished in regard to the Conservatoires of Paris and Leipzig. In the year 1795 (or 1796) a Mlle. Felicité Lebrun, a pupil of Baillet's, took the second prize for violin-playing at the Paris Conservatoire, and the first prize in the following academical year. At Leipzig the earliest lady student of the violin was Fräulein Caroline Julie Gleim, who entered in April, 1847, during the last year of Mendelssohn's régime. Neither of these ladies seems to have made her mark. By the way, it appears that the long period of nearly fifty years elapsed before a second lady violinist sought the tuition of the Paris Conservatoire. Coming nearer home—that is to say, north of the Tweed—Sir Alexander Mackenzie writes, in response to an inquiry as to early lady violinists in Scotland: 'In my young days there were two excellent girl-players of the violin in Edinburgh, where they were born—the sisters Drechsler-Hamilton. With their brother Carl, a violoncellist, and their father, a viola player, they played quartets; moreover they were uncommonly good soloists. That would be about 1863. They were very popular in Edinburgh and deservedly so. Otherwise I cannot recall any other instances public or private. The movement seems to have started with the advent of Madame Norman Neruda (Lady Hallé). I may add that the Drechsler-Hamiltons were grandchildren of the well-known violoncellist Karl Drechsler (*vide Grove*). It seems that the fame of these young ladies spread beyond Edinburgh, as in Dr. Alfred Dörfel's invaluable 'Geschichte der Gewandhausconcerte zu Leipzig' (1884) we find the names of Bertha and Emmy Hamilton, of Edinburgh, in the list of violinists who appeared at the famous Gewandhaus concerts, the date of their performances being November 21, 1869.

A royal lady-violinist belongs to the 18th century in the person of Mary Adélaïde, Princess of France, and daughter of Louis XV. 'The real Louis XV,' an interesting book by Lt.-Col. A. C. P. Rider Haggard, contains the following reference to the lady—Madame Adélaïde of France, the title by which she was known. Here is the extract:

Especially was she uncouth in her musical tendencies. Adoring music, she played upon all instruments, and upon all equally badly. The result of her playing was but to produce a series of discordant sounds, which merely varied in intensity according to whether she played loudly or softly. The King was well aware of her utter want of ear, and the Duc de Luynes records that often for fun, just to hear how badly she could play, Louis would hand his daughter a violin. As a rule she preferred to play loudly and grievously.

It is a wonder that the King did not rule his daughter out of court previous to her loud performances.

In olden times St. Cecilia's day (November 22) was regarded by the musicians of London as a day to be commemorated, it being the anniversary of the martyrdom of St. Cecilia, the patroness of music and musicians. The earliest recorded celebration of the kind is of the year 1683, when members of 'The Musical Society attended Divine service at St. Bride's Church, Fleet Street, where a choral service, which included an anthem occasionally composed for the festival, was sung, and a sermon, usually in defence of church music, was preached. The worshippers thereafter repaired to another place where an ode in praise of music, written and composed expressly for the festival, was performed, after which performers and listeners dined.' Henry Purcell, composed the ode for the year 1683, and subsequent composers were Dr. Blow, Daniel Purcell, John Eccles, and others. The finest ode written for these celebrations was 'Alexander's Feast,' from the pen of John Dryden. Writing to his son in September, 1697, the poet says:

I am writing a song for St. Cecilia's Feast, who, you know, is the patroness of Music. This is troublesome, and in no way beneficial; but I could not deny the stewards, who came in a body to my house to desire that kindness, one of them being Mr. Bridgeman, whose parents are your mother's friends.

The St. Cecilia celebrations seem to have come to an end in London in the year 1703. From 1684 to 1700 (with few exceptions) the concert took place annually at Stationers' Hall, the price of hiring it being, till 1694, only £2; afterwards raised in consideration of the damage caused by fixing the scaffolding, &c., to £4 or £5; and in 1700 to six guineas.

The Worshipful Company of Musicians revived this ancient and interesting custom on November 22 (St. Cecilia's Day) by attending Evensong at St. Paul's Cathedral. A procession, with the banner of the Company, was formed of the members, wearing gowns, which made its way to the choir of the cathedral. The Magnificat and Nunc dimittis were sung to Sir John Stainer's setting in A, and the anthem was 'Let the bright Seraphim,' sung by all the cathedral choristers, followed by 'Let their celestial concerts all unite,' from Handel's 'Samson.' Mr. Charles Macpherson, sub-organist of the cathedral—in the absence of Sir George Martin (a member of the Musicians' Company)—presided at the organ, his voluntaries being Smart's Andante in G and two movements from Rheinberger's Sonata in C minor. In the evening the Livery Club of the Worshipful Company of Musicians and their guests dined together at Stationers' Hall, when an interesting selection of vocal and instrumental music was performed, the programme including Handel's overtures to the 'Ode on St. Cecilia's Day' and 'Alexander's Feast,' Byrd's madrigal (five voices) 'Come, let us sing with merry glee divine Cecilia's praise,' and Webbe's glee 'St. Cecilia,' in addition to two movements—'Celtic Legend' and 'Scherzo capriccioso'—from a Suite for violin (Op. 68) composed by Sir Alexander Mackenzie at the request of Mr. W. H. Ash, one of the Liverymen of the Company, and performed for the first time on this occasion. The programme was as usual most tastefully got up, with excellent reproductions of two panels—St. Cecilia and Singing Angels—from the celebrated altar-piece at Ghent, painted by the brothers Hubert and Jan Van Eyck in the 15th century.

At the annual Court dinner of the Musicians' Company—held at Stationers' Hall on October 30—an excellent selection of music was performed by students of the Royal College of Music, one of whom, Mr. James Friskin, was presented with the silver medal of the Company.

Miss Muriel Foster, by reason of her marriage, has bidden farewell to the concert-room, her last public appearance having been at the concert given by Miss Katie Eadie on October 29 at Bechstein Hall. Much regret is naturally felt that so brilliant a career should thus be prematurely brought to a close; but those who have come under the spell of that beautiful voice and artistic personality will join in wishing every happiness to the gifted singer. A biographical sketch, with special portrait of Miss Muriel Foster, appeared in THE MUSICAL TIMES of March, 1904.

Anyone interested in bells and bell-lore will be glad to have their attention drawn to a review (on p. 828 of the present issue) of the Rev. Dr. Raven's book on the subject. In his concluding chapter the erudite and genial author gives a 'composition' which

he copied in 1852 from the belfry of Shilling Okeford, otherwise Shillingstone, Dorset. He says: 'It is a fine specimen of what may be effected by neglect of punctuation and orthography':

Praise the Lord with Lowd Symbols, if you curse or sware during the time of ringing you shall pay threepence.

Below this are the lines:

There is no musick play'd or sung
Is like Good Bells if well Rung
Put off your hat coat & spurs
And see you make no brawls or iares
Or if you chance to curse or sware
Be sure you shall pay sixpence here
Or if you chance to break a stay
Eightpence you shall pay
Or if you ring with gurse or belt
We will have sixpence or your pelt.

1767.

With a touch of sly humour Dr. Raven continues: 'Here are several points for the higher critics. The penalty for the mere casualty (as it is beautifully expressed) of a curse is in verse double what it is in prose. It looks as if the prose was by a later hand. In the last couplet the memory of the versifier has failed him, for the ordinary reading in other towers is:

Or if you ring with belt or gurse
We will have sixpence or your purse.'

The will of Mrs. Lewis-Hill has not only been proved legally, but it has proved to be a very remarkable document. The art of music had a warm corner in the testator's heart, so much so that she bequeathed the sum of £5,000 to the Royal Society of Musicians. The Royal Academy of Music—which she liberally endowed with scholarships during her lifetime—was not forgotten, among the specific public bequests being the following:

To Sir Alexander Mackenzie, or other the president of the Royal Academy of Music, 'my finest Strad violin, which was valued at £1,500,' for the use of the 'Ada Lewis' scholars, at the discretion of the president.

To the Royal Academy of Music, certain pianos and stringed instruments, a 'cello, and the full Steinway grand, 'for special occasions.'

No less interesting are the following testamentary dispositions:

'To my quintette of artists, in recognition of many happy evenings of music':

Benna Schonberger, £1,000 and a life annuity of £300.

Tivadar Nachez, £2,000 and the second 'Strad.'

William H. Squire, £1,000 and the 'cello.

Madame Marie Rose, £3,000.

Mr. Hobday, £500 and the viola.

This music-loving lady directed that a portion of her wines and cigars—the latter said on the best authority to be 'very good'—should be distributed as presents among friends, including Sir Alexander Mackenzie, who also is further benefited by a legacy of £2,000: therefore, so far as the Principal of the Royal Academy of Music is concerned, the will of Mrs. Lewis-Hill has not ended in smoke.

The Hallé Orchestra Pension Fund is, we are glad to learn, making good progress. During the year which ended September 30 the capital has been increased by £652 4s., making a total of £3,811 18s. 1d. In sending us a copy of the annual report and balance sheet, the Hon. Secretary, Mr. Carl Fuchs, says: 'It would be a good thing if you would kindly mention that bequests, such as are frequently left to the Royal Society of Musicians, would be most acceptable.' To this bequest request we gladly comply, merely adding: 'Where there's a will there's a way!'



HAMMER RINGING ON AN OCTAVE OF BELLS.

From the end of a preface to a 13th century *Biblia vulgata*.
(Harl. MS. 2804, f. 36.)

(Reproduced by permission of Messrs. Methuen & Co., from the Rev. Dr. Raven's 'The Bells of England'.)

Can Municipal music be made to pay? This question has been answered in the affirmative by Margate. So successful have been the Municipal concerts during the past summer that there is a balance on the right side of the account to the tune of £2,085. The secretary of the committee, in giving some particulars of the scheme, says:

I have managed these concerts, under the Fêtes Committee, since they were founded, and there has not been any year to approach 1906 as a financial success, both for the town and the entertainers. It is to be noted that all charges, such as lighting, painting, labour, &c., are borne by the committee, and that we allowed this year for depreciation of music-stands, uniforms, chairs, fittings, &c., the sum of £309 17s. 2d. The most successful 'pitch' this year was the Oval bandstand, the concerts there realizing £2,708 16s. 8d. At the Fort we took £1,679 18s., and on the sands £1,266 7s. 4d. The Westbrook bandstand realized £531 17s. 4d. All this money, you must remember, is the result of a uniform charge of 3d. for each chair. We have a working capital of £200, and every penny of profit goes to the town. That Municipal music in Margate has been a financial success is obvious. It seems to me to follow naturally that artistically the entertainments must have been good, otherwise why should people have patronized them so liberally as to give us a profit on the year's working of over £2,000?

Not only have the numerous visitors to Margate derived keen enjoyment from the performances of the municipally-provided band at its different 'pitches'—high and low—but the residents of that ozone-charged watering-place rejoice in the fact that the profits therefrom have reduced the rates by 3d. in the £! Is not this first-rate?

London is shortly to be provided with a new concert-hall. It is to be built on the western side of Great Portland Street, on the site of St. Paul's Church. That sacred but unprepossessing edifice was erected in 1764 on the site of the 'Marylebone basin,' which was a reservoir of water for the supply of that necessity of life to the inhabitants round about. The new building is to be called St. Paul's Hall, presumably after the ecclesiastical structure which it displaces. The exterior design of the Hall is classic in detail, the front facing Great Portland Street being appropriately built in Portland stone; the seating capacity is 1200, exclusive of the orchestra. Mr. A. Blomfield Jackson is the architect to the promoters of this recent addition to the concert-halls of the metropolis. It should be recalled that Great Portland Street is not without its musical associations. During the night of June 4, 1826, Weber died in the house now numbered 103 and still standing; and, during his earliest visits to England—in 1829, 1832, and 1833 (twice)—Mendelssohn lodged at No. 79 (formerly No. 103) in the same street, though the house has recently been rebuilt.

Mr. W. H. Grattan Flood writes in reference to Mr. Frank Kidson's article on 'Old Fiddlers' Books,' which appeared in our November issue, p. 740:

Under the title of 'Drum in a Beck,' Mr. Kidson prints a well-known Irish double-jig, and he says that the tune, so far as he knows, 'is now first printed.' I have seen it printed in three forms, and under three different names. As recently as 1903 it appeared in O'Neill's 'Music of Ireland,' where it will be found among the double-jigs, as 'Ballyboy Fair,' also with its Irish title. I have seen it adapted to an Anglo-Irish song, 'Biddy, now can't you be easy,' and again as 'Paddy, what made you come over?' It is now thirty-five years since I first heard the tune, one that is still popular all over Ireland. The late Mr. R. M. Levey used it in one of his pantomime quadrilles.

The draft programme of the Cardiff Musical Festival of 1907 has just been issued. Six new works are promised—four choral and two orchestral. Mr. Granville Bantock will furnish 'Omar Khayyam' (Part 2), and Dr. Frederic Cowen (the conductor of the festival) a work for solo contralto and chorus entitled 'He giveth His beloved sleep.' The remaining choral novelties are to be from the pens of Sir Hubert Parry and Mr. David Evans, while Mr. Arthur Hervey and Dr. Vaughan Williams will provide the new orchestral compositions. The following works will also be performed:

CHORAL: Messiah, The Golden Legend, Phœbus and Pan (Bach), Tannhäuser (Act 3), Mass in E flat (Schubert), Spring (Haydn), Psalm 150 (Franck), Finale to Loreley (Mendelssohn), 'Glory, honour, praise, and power' (Mozart), and The Kingdom (Elgar.)

ORCHESTRAL: Symphonies in C minor (Beethoven), in E minor (Tchaikovsky), and Romeo and Juliet (Berlioz); Overtures Leonora, No. 3 (Beethoven) and The butterfly's ball (Cowen); Symphonic poem Don Juan (Strauss).

The Stratford Musical Festival of 1907 will complete twenty-five years of its existence, this competitive music-making having been started by Mr. J. Spencer Curwen in 1882. To celebrate the event a 'Silver Jubilee Souvenir' has been issued giving the syllabus of next year's competitions, with portraits of the officials and judges, and other features of interest.

The 'Proceedings of the Musical Association' for the thirty-second session (1905-6) have now been issued. The volume contains eight papers—one less than the previous issue—as follows, with the names of the lecturers:

Development of the resources of the organ	Mr. Thomas Casson.
Some characteristics of Heinrich Schütz	Dr. E. W. Naylor.
Mozart's early efforts in opera	Mr. Clifford B. Edgar.
Leonardo Leo	Mr. Edward J. Dent.
German Hymnody from the 12th to the middle of the 17th century	Rev. G. R. Woodward.
The function of the organ in accompanying choral and orchestral works	Mr. H. Heathcote Statham.
The study of the history of music	Dr. F. G. Shinn.
Prolegomena to musical criticism	Dr. Percy C. Buck.

On December 23, 1806, Beethoven's Violin concerto was first publicly performed. This interesting event took place in Vienna at a concert given by Franz Clement, a well-known virtuoso and principal violin at the Theatre an der Wien, of which, strangely enough, no record seems to exist. Sir George Grove says: 'There is evidence to show, what might have been assumed from Beethoven's habit of postponing bespoken works to the last, that it was written in a hurry and Clement played his part without rehearsal at sight.' The autograph score now preserved in the Imperial Library, Vienna, is entitled:

Concerto par Clemenza pour Clement, primo Violino e Direttore al Teatro à Vienna

dal L. v. Bthvn, 1806.

The work was published in 1809. Up to the present the actual date of the first performance in England of this glorious work has not been discovered, but that need not affect the tone of the English 'Hurrah' at this centenary of a masterpiece.

Apt quotation seasoneth speech. And how rich the seasoning when Shakespeare is the source. This was made manifest at the recent banquet given to Mr. Joseph Bennett in the entertaining speech made, in response to the toast of Music, by Sir Frederick Bridge, who said: 'What can better describe the effect of the admirable solos played by Herr Kreisler than the words in Much ado about Nothing?'

Benedick.—Now, *Divine air!* now is his soul ravished! Is it not strange that sheeps' guts should hale souls out of men's bodies.

Again, said Sir Frederick, a notable affectation of some artists is more than hinted at in the words of Sir Andrew Ague-Cheek in *Twelfth Night*:

O, had I but followed the arts!

With Sir Toby Belch's reply:

Then hadst thou had an excellent head of hair.

And what is more true than the little dialogue between Touchstone and the Pages?

Touchstone.—Come, sit, sit, and a song.

1st Page.—Shall we clap into 't roundly, without hawking, or spitting, or saying we are hoarse; which are the only prologues to a bad voice?

To which question comes the punning answer:

2nd Page.—I'faith, i'faith; and both in tune, like two gypsies on a horse.

After that charming ditty 'It was a lover and his lass' has been sung, the scene is rounded off with another pun, put into the mouth of Touchstone:

Touchstone.—Truly, young gentlemen, though there was no greater matter in the ditty, yet the note was very untuneable.

1st Page.—You are deceived, sir; we kept time, we lost not our time.

Touchstone.—By my troth, yes; I count it but time lost to hear such a foolish song. God be with you; and God mend your voices!

An illustrated catalogue of the Henry Watson Collection of musical instruments at the Royal Manchester College of Music has just been published by Messrs. Sherratt & Hughes, of Manchester. This valuable collection consists of 155 specimens, classified thus: 22 rhythmical instruments; 52 wind instruments; 67 stringed instruments; and 14 miscellaneous. Mr. Stanley Withers, registrar of the College, contributes a short introduction to this interesting brochure.

Every effort that is put forth to make music more intelligible, and therefore more enjoyable, to children, deserves commendation and encouragement. Our Bristol correspondent briefly records such an effort in progress in the West of England—Clifton, Clevedon and Weston-super-Mare. The desire of the earnest-minded ladies who have devised the scheme is to set before their juvenile audience a carefully-arranged programme of the best music, such as the young listeners can comprehend, and, with the aid of a short introductory 'talk,' to arouse an intelligent interest in and appreciation of the works thus performed. The benefit of such a procedure, not only to pupils but to teachers, is obvious, and one of its interesting features is that each concert is devoted to the music of one particular country, namely English, French, &c.

Next Saturday's Tschalkowsky's '1812' overture will be performed at ———

Thus forecasted a London daily newspaper. We are now on the look-out for a similar announcement of 'Last Monday's Beethoven's Pastoral Symphony.'

MR. JOSEPH BENNETT.

In connection with his retirement from the post of music critic on the staff of the *Daily Telegraph*, which he has held with great distinction for thirty-six years, Mr. Joseph Bennett was entertained at a banquet, under the presidency of Sir Alexander Mackenzie, at the Trocadero Restaurant, Piccadilly, on November 6, when a large company assembled to do honour to the veteran journalist.

Sir Alexander Mackenzie, in proposing the toast of the evening, said:

This occasion is, I believe, unique, inasmuch as there exists no record of any similar public manifestation of esteem—shall I say 'affection'?—on the part of the profession of music towards one of its judges. I approach the toast, and you will doubtless receive it, with the same mingled feelings of regret, gratitude, and admiration. It is the celebration of the completion of a long period of exceptionally useful and exceptionally distinguished work in the service of an Art which our guest has delighted to foster with all his heart and mind, and with which he has so enduringly identified himself. For it is hardly possible for any of us to think of or to speak about musical criticism—and we do, I am told, occasionally refer, very privately, to be sure, to that subject—without immediately connecting it with the name of Joseph Bennett. I ought rather to have said the partial completion; because we are glad to think that we are not here to bid 'farewell' either to himself, his interest or his endeavours in the cause of music. That moment is happily yet deferred—and long may it be in arriving. We have honoured ourselves in bidding him here to accept our congratulations on the successful accomplishment of so many years' strenuous and admirable work, and to hear our cordial wishes and hopes that he may be spared to achieve much more before he elects to lay his pen aside.

After referring to the staunch support which Mr. Bennett had always given to British music, the chairman went on to remark:

Mr. Bennett will not, I hope, think that I am presumptuously abusing the privileges of an old friend and collaborator if I touch upon some of the sterling qualities which at an early stage of his career placed him an 'easy first' in the particular department of his choice. I say 'choice' advisedly, because there may be a few here who are unaware that his journalistic work has been by no means confined to the subject of music. Very far from that. For instance, I remember very well that one of the very first occasions upon which I met him was on Brighton Downs, when Captain Bennett was commanding his company at a review. Let me confess it. At that time a powerful and prominent musical critic with a drawn sword in his hand was to me a somewhat fearsome apparition. It would be still. The association of ideas is much too suggestive to be quite comfortable, and I hardly knew whether to respect him—to use a mild word—more as a soldier or as a censor. I mention the incident because in those days military tactics and the Volunteer movement were among his special subjects. During his long and valuable services as a member of the staff of the *Daily Telegraph*—a period of no less than thirty-six years—Mr. Bennett, except, perhaps, acting as a war correspondent, has dealt with every conceivable subject (besides music), including Parliamentary reports. I believe he holds the record for attendance at Musical Festivals, for he has, shall I say, 'survived' over one hundred of them. He has been, among other things, one of the most sympathetic of—as the journalistic phrase runs—undertakers. One almost envies those who have been fortunate enough to have had their funerals described by him. There are the touching and graphic records of the Irish Famine in 1880-81 to point to. And to come to more recent times, do we not remember that splendidly-descriptive series of articles on 'Palestine' when he visited the East in 1899? They are still fresh in my memory. Or need I remind you of the many well-known and

excellent libretti for oratorios, cantatas, and operas in which he has collaborated with our composers and met them halfway with his own word-music. I have the name of a cantata-book on my grateful tongue which I think has yet to find its equal. It is the rare combination of a very wide knowledge and experience of every branch of the musical art with poetic gifts and imaginative powers which has lifted his journalistic efforts far beyond the sphere of mere criticism, and given to them that literary value which we all recognize and prize so highly.

His attachment to music has been that of a real and devout lover. To him it is not a mere amusement to be treated lightly or trifled with, but an important and sacred art. It is always with him—that I know—and he expects a like devotion in those who profess to follow it. For he has scant sympathy for either the eccentric or the flippant. The serious attitude and disposition towards our art has undeviatingly pointed the ways, and served as a beautiful and beneficial example for many years past. And we shall be all the better for it if, at not too distant intervals, we are still permitted—I know he will forgive me the simile—to hear the growl of the old lion occasionally.

In conclusion, Sir Alexander Mackenzie said :

My own connection with our guest has been an intimate and close one for over twenty-four years. But I have not ventured to say all this on my own account, or even in the name of this very representative company solely, but on behalf of a much larger body of musicians and amateurs than can possibly be gathered together under one roof. They are spread too widely apart for that; for his name and influence, extending as they do all over our country, have been, perhaps, farther-reaching than he himself can guess or his modesty may allow him to imagine. It is in the sincerest spirit that I now ask you to honour the toast of the health and welfare of our friend Mr. Joseph Bennett. May he long be spared to enjoy his well-earned retirement from at least—for we cannot let him go yet—the more exacting duties of his calling. He surely carries with him the deep thanks and most cordial wishes of the world of art which he has served so ably, nobly, and devotedly.

Mr. Joseph Bennett, on rising to respond, was most cordially received. His remarks touched various chords—pathetic, humorous, and reminiscent. He began by saying :

In each man's life there were some supreme moments. Just now he was going through one of those moments. It amazed him that this splendid company, gathered from the provinces and the metropolis, ladies and gentlemen of all grades in the ranks of society, should be assembled to do honour to the most modest of men. He said that without boasting. He did not boast. He had no idea of such a meeting as this. He thought that when the time came he should quietly retire, as he had known others more gifted than he retire, into the background, and in course of time be forgotten. He did not pretend to understand it, and he did not understand it. But they had willed it otherwise, and he bowed to their decision. All he knew was that during the course of his long career as a musical critic he had endeavoured to be honest, to be plain, to be simple, to speak out for the cause of the art which he loved. He was also bound to say that when it seemed to him necessary 'to draw tears' he had drawn them, but he had done it in the same spirit that in the old days used to bring the surgeon to the bedside to draw blood from the patient in the belief that he was doing right. So he had thought he was doing right. Now that he had retired from the active ranks of musical journalism he was a kind of free-shooter, and picked off from time to time those who by chance came in his way. He did it strictly in the style of the patriot who killed as many as he could and loved those he killed. It was impossible to keep pathos out, and the fact that that was the last occasion after forty-one years on which he could stand in such a position as that, and speaking as a retiring

man, reminded him of what had been very happily said, that 'by the side of the spirit of laughter you always find the angel of tears.' That was the feeling with him at that moment. He wanted to remind them that during that long term of forty-one years many changes had taken place. He had seen, mixed up intimately as he had been during the long period with music of all kinds, music in the provinces, music in the metropolis, music even on the Continent and in America. Forty-one years ago musical critics were a light-hearted lot, and who was entitled to be light-hearted if they were not? Who were more entitled to a little enjoyment, after running from concert to concert and opera to opera, then back to the office to write up to one o'clock in the morning, after that home and to bed, and then to get up in the morning and go to it again? Those who went through such an ordeal for a number of years were entitled to such a consolation.

In recalling some of the humorous incidents of his early days as a music critic—the 'What larks!' period (about 1865), Mr. Bennett quoted the Limerick written at the time against his friend Mr. J. W. Davison, the music critic of *The Times* and one of the 'What Larks!' party of forty years ago :

There was a J. W. D.
Who thought a composer to be :
But his muse would not budge,
So he set up as judge
Over better composers than he.

That was how they used to spend the Festival time forty-one years ago. He recollected at one festival at Norwich getting up at four o'clock every morning in the week and, save for necessary time spent in St. Andrew's Hall, writing the whole day for five newspapers, including the *Norwich Mercury*, which took in copy by the acre! It was astonishing what human nature could do when it was put to it. What a change had come about since that time. Now they could always tell a musical critic when they saw him in the street. He came along with a blank look and a notebook, and rushed from one place to another, and worked at such a rate that the uninitiated could not understand. Happy people! They had never been musical critics. Let them please think of critics with tenderness; remember what they had to do, and how difficult it was to do it, and remember also how sure they were to be assailed by somebody or by several somebodies that tears were running and sometimes smiles.

With regard to the future of music he was not in the least anxious. He was one of those obstinate optimists who never gave up hope and faith, and never should. He was very sure that with music, through all the changes it had to pass between the shadows in which it was now enwrapped and the great age which would swallow up all disturbances, all would be well. His reading of musical history, and his experience of musical doings during the last fifty years—for that really was the measure of his experience—convinced him that all was well, that music, however much it might be distracted and thrown aside by passing events, would eventually steady itself and take from all that came to it what was good and send the rest streaming down the flood. That was his last word on the subject of music. It remained only for him to briefly repeat his sincere thanks for the great honour they had done him. He could hardly find words adequate to the performance of that task, and perhaps they would excuse him attempting to say more, because he should only make a miserable failure. As a last word he would only say that he should remember that evening and all that pertained to it till the time came when in the real and conclusive sense he lay him down and took his rest.

The Lord Chief Justice (Lord Alverstone) proposed the toast of Music, to which Sir Frederick Bridge responded in one of his witty and enjoyable speeches; and the guests were charmed with the musical selections so admirably interpreted by a trio of excellent artists—Miss Fanny Davies (pianoforte),

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Here Fritz Kreisler (violin), and Mr. Ffrangcon-Davies, who gave a capital rendering of Rossini's 'Largo al factotum.' The arrangements of the banquet were undertaken by the Concert-Goers' Club with the co-operation of a special and representative committee.

On October 31, at the Imperial Restaurant, Mr. Joseph Bennett was privately entertained at dinner by his brother music critics, when a signet ring, subscribed for by those present, was presented to the guest of the evening by Mr. J. Hugh Thomson. At this interesting function the chair was taken by Mr. J. A. Fuller Maitland.

SIR CHARLES STANFORD ON MUSIC PUBLISHING.

The dinner given on November 18 at the Hotel Cecil, the Duke of Argyll in the chair, to Mr. T. P. O'Connor, M.P., in recognition of his untiring efforts in connection with the passing of the Musical Copyright Bill, now the Act, of 1906, was of a distinctly harmonious character, as everyone expected it would be. There was, however, one discordant note. It was sounded in the speech of Sir Charles Stanford, in replying to the toast of 'Music.' As a fact, the speaker practically avoided music *per se*, but, in expressing his gratitude to the guest of the evening and those associated with him for the part they had taken in the suppression of the music pirate, he said:

They have safeguarded property and the commercial honour of the country; they have warded off the danger which threatened that hardly-won cause, international copyright; and they have secured the safety of those works which produce the quickest returns and the largest profits, and so once more have raised the hope that some small proportion of those profits may be devoted to the publishing of music which appeals to a smaller but an earnest circle of music lovers. And I confess that this hope is uppermost in my mind to-night. I am not alluding to choral music, or to sacred music for the church, two branches of the art which, by force of circumstances, have their abode mainly in this country, and which, being wedded to English words and English customs, can only now and then appeal to other nations. I am alluding to those works of absolute music upon which, as history has shown, the reputation of various nations is based. Symphonies, concertos, and other orchestral works, chamber-music for strings, trios, sonatas for various instruments, important pianoforte music, and classical songs; how do we stand in this respect? I will ask you to look at the record of the two nations of Europe which have made the most conspicuous advance in creative music during the last quarter of a century—Russia and England. In Russia there arose a publisher, whose name deserves to be written in golden letters in the annals of his country and his craft, Belaieff. He had the foresight to grasp that if Russian music was to gain the reputation it deserved, it must be put within the reach of Europe. This he did, in his native Petersburg and in Leipzig, the centre of the book trade. What is his reward? Russian music has made its way all over the two continents, and it is safe to say that nine-tenths of what has been written is obtainable by anyone. There is practically no orchestral or chamber work of importance which is not to be found in his thick catalogue. How about England? With abundance of the finest material at hand, it is safe to say that at least nine-tenths of it is in manuscript, and procurable by nobody. The reputation of a country cannot be built up on manuscripts. I am well outside the mark if I say that the list of such works published in England would not cover more than four pages. Belaieff's catalogue runs to 210 pages.

Now who was Belaieff? An amateur music publisher—a millionaire, in fact, who chose to spend his money for the advancement of his country's music. He was absolutely independent of commercial success, or even failure, and, moreover, he bequeathed a large

sum of money in order that his efforts might be continued after his death, not by music publishers, but by the Russian composers Glazounov, Liadov, and Rimsky-Korsakov. Belaieff, who was a prosperous Russian merchant, no doubt had hopes that his business of music publishing might prove a commercial success, but he had other financial resources at his command, and he had the will to convert his venture into a patriotic or charitable institution at any time if it failed, or proved only partially successful.

Does the Professor suggest that music publishers generally should run their businesses on these lines? It might be possible if some of them had an almost unlimited capital derived from other sources upon which they could draw, upon which they could fall back, and upon which they could retire honourably after having made a success, or a fiasco, of music publishing *a la Russe*. But that is not the position of a very large proportion of the English music publishers, and, if it were, it is not for the musical profession to revile the publishers merely because they do not feel the necessity of converting their businesses into patriotic or charitable institutions. Some at least of them, have made considerable efforts in that direction. That is to their credit, but an omission to do so is no ground for reflecting on any publisher, or group of publishers. Others, besides publishers, make their living out of music, and they will probably fare better, now that the pirate is by way of being effectually suppressed. Why, then, does Sir Charles Stanford suggest that there is any particular duty imposed upon the publisher exclusively to pull the chestnuts out of the fire which is kindled by the student and fed on manuscripts.

It was not Messrs. Agnew & Sons who built and furnished the Tate Gallery. That was the work of a successful sugar merchant. It was not the yacht builders of Great Britain who built the numerous 'Shamrocks' which failed to 'lift the cup.' That was undertaken by a successful provision merchant. The book publishers do not as a rule establish free libraries. That congenial office they leave to the Carnegies and *The Times* Book Club.

The remedy for the trouble, which is so upsetting to the learned Professor, rests in the first place with the composers themselves, who must in their work display the genius and aptitude which is necessary to general recognition. Next it rests with the conductors, who must show their appreciation of the composers' efforts by undertaking to perform their works for the fifteenth and twenty-fifth time, and not merely on the occasion of 'The first performance in London' (or 'Mid-London'), and who, when they have shown their pluck, and the triumph of art over advertisement, by performing a work more than once, will also develop the enterprise of purchasing the necessary music instead of insisting upon borrowing it, gratis if possible, and often as a *sine qua non*. Next it rests with the musical public, who must learn to believe that native music is worth listening to, and to show as much enthusiasm over a symphony by a British composer as they have done over a Russian one by Tchaikovsky.

In conclusion: with reference to the much vaunted catalogue of Belaieff, it will be found on examination that one half of its 210 pages consists of an alphabetical list of composers whose works are afterwards, in the remaining half, set forth under sectional headings. Of these sectional headings twenty-six pages are devoted to *choral* music; thirty-eight pages to songs which may or may not be classical; twenty-six pages to pianoforte music, much of it consisting of ballet and other lighter music. This leaves ten pages to chamber music, and fourteen for orchestral works—probable total of actual 'absolute music,' 24 pages, not 210!

Church and Organ Music.

A FAVOURITE EVENING HYMN AND ITS COMPOSER.



FACSIMILE OF THE TUNE 'S. ANATOLIUS' IN THE HANDWRITING OF THE COMPOSER.

'The day is past and over,' one of the most beautiful of evening hymns, is worthy to rank with Ken's 'All praise to Thee, my God, this night,' Keble's 'Sun of my soul, Thou Saviour dear,' and Lyte's 'Abide with me, fast falls the eventide.' Moreover, these four sacred lyrics are among the most precious of the worship-song of all the Churches, irrespective of denomination, and they have become endeared to the hearts of countless worshippers. Unlike the lines of Ken, Keble, and Lyte—three saintly Englishmen—'The day is past and over' is of Greek origin, thus furnishing another instance of the catholicity of our hymnology and its freedom from sectarian bias.

The authorship of the hymn is assigned to St. Anatolius, an old Greek poet. Writing in 1862, its English translator, Dr. Neale, says: 'This little hymn is a great favourite in the Greek Isles. Its peculiar style and evident antiquity may well lead to the belief that it is the work of our present author [St. Anatolius]. It is, to the scattered hamlets of Chios and Mitylene, what Bishop Ken's evening hymn is to the villages of our own land.' This information is supplemented by the Very Rev. S. G. Hatherley, Mus. Bac., a well-known authority on music and ecclesiastical matters in the Greek Church, who says: 'The hymn is to be found in the Great After-Supper Service (in Slavonian, Great After-Vespers), and occurs in two widely-separated portions, the first of which (stanzas 1, 2 and 3) follows immediately after the well-known Stichoi of the Emmanuel Ode, "For God is with us."'

It is to the Rev. John Mason Neale, D.D. (1818-1866), that we owe the English version of this and many other hymns beloved of the great congregation. 'The day is past and over' first appeared in *The Ecclesiastic and Theologian* of April, 1853, as a hymn of five stanzas. It naturally found a place in Dr. Neale's excellent collection entitled 'Hymns of the Eastern Church,' published in 1862, with the five stanzas as before, of which the fourth reads:

Lighten mine eyes, O Saviour,
Or sleep in death shall I;
And he, my wakeful tempter,
Triumphantly shall cry:

'He could not make their darkness light,
Nor guard them through the hours of night!'

The omission of the above stanza from most hymnals is fully justified, as it introduces a jarring note into the reposeful tenderness of this versified and very beautiful prayer. In his invaluable 'Dictionary of Hymnology,' the Rev. Canon Julian says: 'His [Dr. Neale's] Greek hymns are indeed adaptations rather than translations; but, besides their intrinsic beauty, they at any rate give some idea of what the Greek hymn-writers were.' Who will question the wisdom of the devout translator in thus seeking to set forth, in the English version, the *spirit*, rather than

the letter, of the lyrics with which he has enriched English hymnology?

As we have already stated, Dr. Neale's collection of 'Hymns of the Eastern Church' first appeared in 1862, and the book was reviewed in *The Union* of February 7, 1862. (*The Union* was an ecclesiastical journal which, oddly enough, at the British Museum is bound up with *The Racing Times*!) In that review the hymn 'The day is past and over' is quoted in full with this comment: 'Here is a prize for the next hymn-book which makes its appearance.' These words caught the eye of a certain organist at Brentwood, who then read the words of the hymn—but we will let the said organist, Mr. A. H. Brown, tell the story in his own words, as related to the present writer specially for this article. Mr. Brown says:

'My tune St. Anatolius, to "The day is past and over," was composed on February 7, 1862, immediately after reading the hymn in *The Union* newspaper of that date, reviewing Dr. Neale's "Hymns of the Eastern Church," whence it is taken. The words delighted me so highly that the tune seemed to flow forth with the greatest ease in a few minutes. I had the like experience with "Draw nigh and take the Body of the Lord"—my tune Lammas (A. & M., old edition, No. 313) and "Come ye faithful, raise the strain"—tune St. John Damascene (No. 133), being written in a quarter of an hour. Many of the best pieces in my "Century of Hymn Tunes" were composed as quickly.

'After writing St. Anatolius I put it aside for several months and forgot all about it until one day, when looking for something else, I came upon the MS., and then it struck me that the tune was worth printing. Accordingly I issued it with several other tunes, some of which have become very popular, and a second edition was soon called for.'

This eight-page publication, containing nine tunes, appeared in November, 1862, bearing the following title:

The Day is Past and Over:

AN EVENING HYMN,

Translated from the Greek of S. Anatolius, Patriarch of Constantinople, A.D. 458,

BY THE REV. J. M. NEALE, D.D.

TO WHICH ARE ADDED

A Few other Hymns.

DEDICATED (BY PERMISSION)

TO THE MOST REV. THE LORD ARCHBISHOP OF CANTERBURY,

BY

ARTHUR HENRY BROWN,
Organist of Brentwood, Essex.

'Psalming aloud in well-tun'd songs
His Maker's praise.'

Giles Fletcher, 1610.

Entered at Stationers' Hall.

Price 1/-

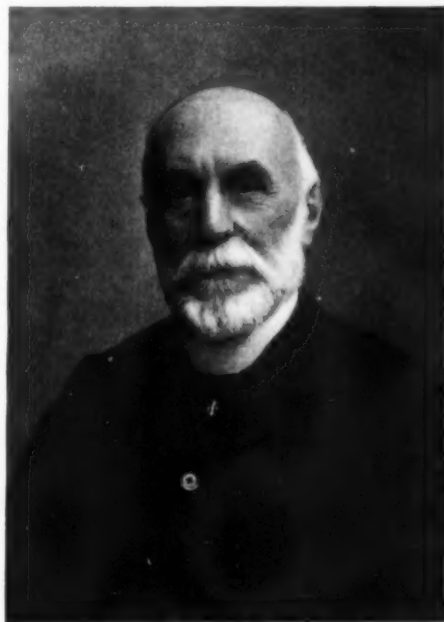
LONDON:
JOSEPH MASTERS, 33, ALDERSGATE STREET,
AND 78, NEW BOND STREET.

The tune in its original form had a long note at the beginning of each line, and its fifth line was harmonized thus:



(In the first edition of 'Church Hymns,' issued in 1874, the E natural in chord 5 was omitted.)

Few will deny that the current version is an improvement. Beyond this no change has been made either in harmony or melody; the *Amen*, however, was originally:



MR. ARTHUR HENRY BROWN.

(Photographed specially for THE MUSICAL TIMES by Messrs. Russell & Sons, Baker Street.)

The inclusion of Mr. Brown's 'St. Anatolius'—with line 5 and the *Amen* as above, also the five stanzas of the hymn—in the *Appendix* to 'Hymns Ancient and Modern' (published December, 1868) gave the tune wide publicity, and scarcely any subsequent hymnals have failed to be enriched with this devotional and sweet-attuned strain.

Mr. Arthur Henry Brown, composer of the tune 'St. Anatolius,' was born on July 24, 1830, at Brentwood, Essex, where—except a residence at Tunbridge Wells for six months in 1875—he has lived all his long life of seventy-six years. With the exception of a few organ lessons, from George Cooper, he is a self-taught musician. Before he had reached the age of eleven

he became organist of Brentwood Parish Church, an appointment he held for forty years, though not quite consecutively, that long period of service being broken by the sojourn at Tunbridge Wells aforesaid, and the organistship, for five years, of the parish church at the neighbouring town of Romford. The tune 'Purleigh,' to 'O Love Divine, how sweet thou art,' was written on a piece of waste paper—the best he could lay his hands on at the moment—in Romford Church one Sunday morning before the bells were rung, and it was frequently used afterwards in the services there, long before the publication of 'Hymns Ancient and Modern.' This tune has become widely popular both in England and America. Organs are so adequate—sometimes over-adequate—in these days that it seems strange to learn that Mr. Brown did not have a two-manual organ to play upon until he was thirty-three years of age, *i.e.*, until the year 1863! For many years the organ at Brentwood Parish Church had five stops and no pedals!

Throughout his long and industrious life Mr. Brown has devoted his best energies to the services of the church. He tells us: 'I have composed 603 hymn-tunes and 178 carols for Christmas and other seasons, some of which—especially "When Christ was born of Mary free"—have attained great popularity, and have been translated into Welsh and Zulu.' As to the wide popularity of his hymn-tunes and carols, Mr. Brown remarks: 'A lady in Cumberland, writing to me about my hymn-tunes, says, "Your tunes ask to be sung," and only a few days ago an organist in the west of England wrote, "Whenever I hear your Carols I feel to want to put on my great coat and snow boots."'

The long list of Mr. Brown's compositions and arrangements shows that he has not restricted his creativeness to hymn-tunes and carols. As an ardent Gregorianist he has written no fewer than 1,377 variants of harmony in his 'Organ Harmonies for the Psalm Tones.' Some—and the emphasis is necessary—of the 603 hymn-tunes he has composed are contained in 'A Century of Hymn-tunes' (1882.) To the above must be added 'The Prayer Book Noted' (two vols.); 'The Anglican Psalter and Canticles'; 'Short phrases for Church Organists' (two books); 'Missa Seraphica,' 'Missa Gloriosa,' 'Missa Cœlestis,' 'Missa quinti toni'; 'Services of Sacred Song'; 'The First Miracle' (a sacred cantata); Intros; Services; Anthems, &c. As a member of the Committee of the London Gregorian Association, his special knowledge of the subject of Gregorian music has been most useful and valuable in preparing and editing the Service Book for the annual festival held at St. Paul's Cathedral.

Alert in mind, in the full possession of all his faculties, and active in body, it is difficult to realize that Mr. Brown has well passed the Psalmist's limit of age. A capital walker, an enthusiastic bicyclist, he proves that open-air exercise combined with plain living and high thinking are splendid assets in old age. Music is not his only mental fare. The old poets—Chaucer, Langland, Gower, Spenser, Shakespeare, Quarles, and others—are familiar to him as household words. In fact, for a little entertainment three years ago, he translated the whole of Langland's lengthy poem, 'The Vision of William concerning Piers the Plowman,' and his other pieces, 'Dowel, Dobet, and Dobert,' &c., (8,213 lines), from the old dialect of A.D. 1362, into modern English and annotated it, thus pleasantly occupying the leisure evenings of nearly three winter months. An enthusiastic ecclesiologist and archaeologist, he has visited every cathedral in England and Wales, in addition to many in France, Germany, Holland, Belgium, and Italy. His collection of picture post-cards—mostly of churches visited by himself—numbers nearly 1,100, and, *mirabile dictu*, he has

with his own hand made no fewer than 1,000 rubbings of monumental brasses, of which many of the originals have since been lost. These rubbings are so carefully catalogued that any one can be found in a moment, the catalogue being sectionally arranged under name, place, description of person, &c. In conclusion, the composer of 'The day is past and over' is a most congenial companion—one of those men who seem never to grow old because of the sunshine of their daily life.

SAMUEL WESLEY, 'PRINCE OF MUSICIANS AND EMPEROR OF ORGANISTS.'

The article on St. Mary Redcliffe Church, Bristol, which appeared in our November issue, contained references to the organ performances of Samuel Wesley at that church in the year 1829. The information therein given may be supplemented by an extract from the interesting 'Life' of Dr. Edward Hodges, a distinguished organist of Bristol and of New York, written by his daughter, Miss Faustina Hasse Hodges, and published by Messrs. G. P. Putnam's Sons in 1896. Under the date of October 1, 1829, Dr. Hodges records in his diary:

I proceeded with my brother Archelaus to Redcliffe Church, where we witnessed the really astounding performance of Samuel Wesley upon the noble organ therein. It was the most wonderful I ever heard, more even than I had before been capable of conceiving; the flow of melody, the stream of harmony was so complete, so unbroken, so easy, and yet so highly wrought and so superbly scientific, that I was altogether knocked off my stilts. Before such a man and organist I am less than nothing and vanity. A duet was performed by him and his son, Samuel Sebastian Wesley. The concluding fugue was sublime. A few choruses and songs were interspersed, but I wished them away.

I exchanged a few words with the old man and his son on the performance being over. I walked home afterwards, but my head was full of nought but Samuel Wesley and his seraphic genius. I wrote a paragraph for the *Mirror* laudatory of Mr. S. W. No words can sound his praises too highly. He is the Prince of Musicians and Emperor of Organists.

JUBILEE OF ST. MICHAEL'S COLLEGE, TENBURY.

Founded by Sir Frederick Ouseley, Bart., on September 29, 1836, St. Michael's Church and College, so beautifully situated at Tenbury, remains as a living monument to his memory and munificence. The fine organ in the church, where a full cathedral service is sung daily, stands in need of extensive repairs and new mechanism, which will cost about £700. It is proposed to raise this sum by subscription to commemorate the fiftieth anniversary of the Dedication of the Church and College of St. Michael's. As the Warden (the Rev. John Hampton) says: 'It is believed that Sir Frederick Ouseley, had he lived to see the Jubilee of his Foundation, would have welcomed no gift more gladly than the provision of the best and newest appliances to set the organ in perfect order.' Contributions towards this desirable object will be gratefully received by the Rev. the Warden, St. Michael's College, Tenbury.

A successful choral festival was held at Carlisle Cathedral on November 1, in which thirteen choirs, numbering 400 voices, took part. The service-music included Smart's Magnificat and Nunc dimittis in G, Sullivan's 'Yea, though I walk through the valley of the shadow of death' (sung unaccompanied), and the chorus 'Be not afraid,' from Mendelssohn's 'Elijah.' Mr. Theodore Walrond, assistant-organist of Carlisle Cathedral, was at the organ, and Mr. S. H. Nicholson, acting-organist of the Cathedral, conducted.

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A QUAIN OLD ORGAN.

Said to have been made in the time of Cardinal Wolsey by the monks who built Cheshunt Great House, is a funny little organ belonging to the Rev. C. E. Mayo, of St. Mary's Collegiate Church, Port Elizabeth, South Africa. This instrument, now under renovation in Messrs. Walker's factory, consists of one manual and of C compass—CC to C₂, 4 octaves = 49 notes. The stops are as follows :

Stopped diapason	- - - -	8 feet.
Principal	- - - -	4 "
Sesquialtera (2 ranks)	- - - -	—
Fifteenth	- - - -	2 "

The keys are of dark wood, probably walnut, the sharps being of solid white ivory, and every pipe of the organ is of wood. The speaking front—of wood pipes with rounded fronts, symmetrically arranged—



THE OLD ORGAN FORMERLY IN CHESHUNT HOUSE.

(Photograph by Mr. H. Walker.)

consists of the Fifteenth; the casework is of oak. It would be interesting to know if this organ is the identical instrument which is said to have been removed from Waltham Abbey at the dissolution of the monastery in 1540, to Cheshunt Great House (see THE MUSICAL TIMES of September, 1906, p. 598). Unfortunately there is no date on any part of the organ to furnish a clue in this direction.

Sir Frederick Bridge opened a new organ in the large hall of the Ladies' College, Harrogate, on November 14. The instrument, built by Messrs. W. E. Richardson & Sons, Manchester, has been installed in memory of the founder of the school, the late Mr. G. M. Savery, M.A., for twenty years headmaster of Harrogate College for boys. After the recital Sir Frederick Bridge gave a delightful address to the pupils, and spoke in high praise of the musical training that was being given at the College. The proceedings terminated with a pupils' orchestral concert, conducted by Mr. Edgar Haddock.

THE ORGANISTSHIP OF BANGOR CATHEDRAL.

Dr. Roland Rogers is to be congratulated upon his re-appointment to the office of organist and master of the choristers of Bangor Cathedral, in succession to Mr. T. Westlake Morgan, who has resigned that office. Dr. Rogers held the post with distinction for twenty-one years, from 1871 to 1892, when he resigned because he refused to be controlled by the Dean and Chapter as to his private professional engagements. The re-appointment of an organist to a cathedral is not unknown. The most famous instance is that of Dr. John Blow, who, after having held the organistship of Westminster Abbey from 1669 to 1680, made way for his eminent pupil Henry Purcell, at whose death (in 1695) Dr. Blow resumed his duties and faithfully discharged them until his death in 1708. Other instances, though not from the same motives, are as follows, given in the alphabetical order of cathedrals: *Bristol*, George Coombes, in the 18th century; *Hereford*, Thomas Mason, late in the 16th century; *Manchester*, William Carter, in the 17th century. Dr. Roland Rogers is the first cathedral organist to be re-appointed since George Coombes, of Bristol, in 1765, a period of 141 years. It should be remembered that, in 1784, the Dean and Chapter of Bangor dismissed William Shrubsole from the organistship of their cathedral for 'frequenting conventicles.' Those eminent divines have long ago been forgotten, but Shrubsole's name has been perpetuated in his hymn-tune 'Miles's Lane' ('All hail the power of Jesus's Name') by its insertion in the hymnals of all denominations.

ROBERT TAUNTON, ORGAN-BUILDER.

In the article in our November issue on St. Mary Redcliffe Church, it was wrongly stated (p. 726) that the name of Robert Taunton is not to be found in books of reference, nor in histories of English organ building. As a matter of fact this 17th century artificer of Bristol is mentioned by Mr. John E. West in his book on 'Cathedral Organists' (p. 83), under Wells. The archives of that cathedral contain, or did contain, articles of agreement between the Dean and Chapter of Wells and Robert Taunton of Bristol, organ maker, to build a fair, well-tuned, usefull and beautiful double organ in the Cathedral at a cost of 800*l.* or less, according to the award of the Surveyor when the work is finished.

A PURCELL COMMEMORATION.

It was a happy thought of the Dean of Westminster (Dr. Armitage Robinson) to suggest that the anniversary of the death of Henry Purcell—who died November 21, 1695—should be celebrated in Westminster Abbey, of which he was the most distinguished organist. This commemoration took the form of a Purcell anthem sung at every service between November 19 and 25, the selection being as follows:

O God, Thou art my God.
O give thanks unto the Lord.
I will sing unto the Lord.
O Lord, Jehovah, how many
are they that vex me.
Thy word is a lantern unto my
feet.
O sing unto the Lord.
I was glad.
Rejoice in the Lord alway.

Thou knowest, Lord.
Remember not, Lord.
O all ye people, clap your
hands.
Out of the deep.
Let my prayer.
Praise the Lord, O my soul.
I will praise God (from 'Be
merciful').

THE FIRE AT SELBY ABBEY AND THE LESSON IT TEACHES.

The disastrous fire which, during the night of October 19-20, so terribly devastated the fine old Abbey Church of Selby, is a sad calamity that has evoked widespread sympathy. The extent of the havoc wrought by the fire may be judged from the fact that the sum of £36,000 will be required to restore the venerable building. An official inquiry as to the cause of the disaster leaves 'no doubt whatever that the fire originated in the organ or its immediate proximity.' The evidence elicited the information that the organ-builders were at work on the organ up till 10.30 on the night of October 19. To quote from the report of the Assessors:

They [the organ-builders] then put out all the gas lights in the Abbey, and removed the wax candles, three in number, which they had been using in the organ. Two of these were then extinguished. They spent about 20 minutes more, partly in the blowing chamber, partly in and about the organ, and then, extinguishing the last candle, they left the church and locked the door. [The italicised word is in the report.]

An hour or two later the venerable pile was a mass of ruins! According to the evidence the organ-builders used naked lights. On this point—and this is where the lesson of the fire comes in—the Assessors say:

They cannot insist too strongly on the need for greater care in the employment of lights within an organ. The evidence in regard to the paraffin-lamp and the fact that candles exposed to draughts were used without any protection in an organ largely constructed of perfectly dry wood are both significant. It is said that organ-builders always use unprotected candles. But a practice is not the less dangerous because it is customary, and if it is dangerous it is reprehensible. It should be added that much greater caution ought to be used in regard to the possession of matches by persons engaged in the building or repair of organs.

In regard to the paraffin-lamp, it was stated in the evidence:

That on a Sunday in August, about 10 a.m., a paraffin lamp was found alight in the organ, standing on one of the pipes. The presumption was that it had been left burning the night before.

The only wonder is that not more churches have been sacrificed to the flames through organ-builders' workmen by their primitive methods of illuminating the dark recesses of the instrument, not only at night, but in the daytime. It is true that the organ-builder at Selby Abbey said that his men used iron candlesticks, but the lights were unprotected. What organist of any experience is not familiar with the usual organ-builder's candlestick?—a piece of flat wood, three nails, and a guttering candle stuck in the triangle formed by the nails! Considering the highly flammable nature of an organ, can anything be more dangerous than such methods, even supposing that all organ-builders' workmen and apprentices are careful? Does not such a practice court disaster? It is to be hoped that all church authorities will learn the lesson taught by the Selby catastrophe and insist upon the employment by organ-builders of only covered lights, and that some responsible person shall see that everything is safe in the building after the workmen have finished those midnight operations which organ-builders seem so much to favour.

A pleasanter aspect of this subject is the zeal with which the restoration of the Abbey Church is being undertaken. Meetings have been held in Yorkshire and in London, subscription lists have been opened and liberally responded to. At a meeting held at the Mansion House, York, it was notified that among the subscriptions received was the following: The leading choir boy of Selby Abbey, Willie C. Clowes, journeyed to Castleford on Wednesday and sang at the Parish Tea, and, making a little speech, brought to Selby £1 12s. as a result of his effort on behalf of the Abbey! Well done, Willie!

St. Peter's Church, in the centre of Manchester, which is being pulled down, contained a fine organ bearing a plate with the following inscription:

This organ, erected by private subscription at a cost of £2,750, and built by Frederick W. Jardine, of this city, under the direction of B. St. J. B. Joule, Esq., honorary organist and chief contributor to the fund, was inaugurated on the first day of May, A.D. 1856. Subsequently it received important additions, and was re-opened on the seventh day of April, A.D. 1872.

The organ has been offered to and accepted by the rector and wardens of the church of St. Bride in one of the suburban parishes of Manchester. Mr. William Goldthorpe, an enthusiastic amateur, and Dr. Henry Watson successively held the post of organist after the death of Mr. B. St. J. B. Joule. These three were not alone in asserting that the finest vox humana stop in the world was in the organ of St. Peter's Church.

The Rev. A. J. M. Green, rector of Halkyn, near Holywell, North Wales, points out that a double chant in E, assigned to Dr. W. P. Probert, who recently died, is the composition of John Barrett, organist of St. David's Cathedral from 1827 to 1851. Mr. Green possesses a manuscript of the chant in the composer's own handwriting, which is headed:

Chant for the 137th Psalm, composed by John Barrett, organist of St. David's Cathedral, February 26th, 1848.

The manuscript was given to his pupil, Mr. Green, by Barrett himself previous to June, 1850. Mr. Green says that the chant has been twice published under the name of Probert, also a pupil of Barrett's, and organist of St. David's Cathedral from 1851 to 1883.

The thirty-third annual festival of the London Church Choir Association was held at St. Paul's Cathedral on November 15. The service included Smart's Magnificat and Nunc dimittis in G, a selection from Bach's church cantata 'O Light everlasting' ('O Ewiges Feuer'), and the chorus, 'O man, look upward,' from Sir Hubert Parry's 'Voces Clamantium,' in addition to hymn-tunes and chants by Sir George Martin, Mr. Charles Macpherson, Dr. Walford Davies, Mr. Alfred Redhead, and others. Sixty choirs took part in the festival, which was conducted by Dr. Walford Davies and accompanied by Mr. F. B. Kiddle, organist of Marylebone Church. Canon Beeching preached the sermon.

At Hatfield Broad Oak Church on October 27 were played Rheinberger's Suite for organ, violin, and violoncello (Op. 149), and a Postlude in D, by Mozart, for harp, violins, violoncello, and organ, in addition to violin and violoncello solos.

The second annual festival of the Sutton, Carshalton and District Gregorian Association was successfully held on November 16 and 17 at St. Barnabas Church, Sutton, under the musical direction of Mr. Robert Hanbury, honorary secretary and organist of the Association.

Mr. writes music, near the to other

Bras on Tue directio

Dr. Barnett

Mr. Grazioso

Mr. Fugue i

Mr. Scherzo

Mr. T upon an

Mr. Consolat

Mr. V Interme

Mr. C Cana

Mr. F Meditati

Mr. P —Conce

Mr. F Evening

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Mr. T song, Gl

Mr. G and M

Mr. A nuptiale

Mr. A pastora

Mr. F Ilford.—

Stanc.

Dr. F. Drifill.

Mr. F. Sonata in

Mr. H. moto mod

Mr. F. Stewar

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Mr. Herbert Rolfe, organist of St. Michael at Bowes, N., writes to report the apparent theft of three volumes of organ music, value between £3 and £4, from the open shelves near the organ of the church. His loss may be a warning to other organists to keep their music under lock and key.

Brahms's 'Requiem' will be sung at St. Paul's Cathedral on Tuesday evening, December 4, at 7 p.m., under the direction of Sir George Martin.

ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral.—Offertoire, *J. F. Barnett*.

Mr. Alfred Hollins, Royal Dublin Society.—Allegretto Grazioso (new), *Hollins*.

Mr. Bernard Gilbert, Public Hall, Canning Town.—Fugue in F minor, *Krebs*.

Mr. Wilfrid Sanderson, Doncaster Parish Church.—Scherzo in A flat, *Bairstow*.

Mr. T. W. Hanforth, Sheffield Parish Church.—Variations upon an original theme, *Hesse*.

Mr. Percival Cooke, Parish Church, Loudwater.—Consolation, *Guilmant*.

Mr. W. W. Starmer, Christ Church, South Banbury.—Intermezzo, *Chipp*.

Mr. Claude P. Landi, Plymouth Church, Sherbrooke, Canada.—Organ pieces, Op. 7, 27, 30, *Reger*.

Mr. H. J. Timothy, Holy Trinity, Stroud Green.—Meditation in a cathedral, *Silas*.

Mr. Paul Rochard, Methodist Free Church, Shiny Row.—Concerto in G minor, *Handel*.

Mr. F. E. Swan, London Road Church, Chelmsford.—Evening Song, *Bairstow*.

Mr. E. N. Tayler, Parish Church, Ilminster.—Finale in D, *Lemmens*.

Mr. T. D. Edwards, Seion, Porth.—Prayer and cradle song, *Guilmant*.

Mr. Lancelot G. Bark, St. Ebbe's, Oxford.—Pastorale in G and March in E flat, *Salomé*.

Mr. Allan Paterson, St. Paul's, Greenock.—Benediction nuptiale and Entrée de Cortège, *Dubois*.

Mr. Alex. Reid, St. John's, Herne Bay.—Cantilene pastorale, *H. M. Higgs*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford.—Introduction and variations on the tune 'Melcombe,' *Stanc*.

Mr. F. Gostelow, St. Barnabas, Kentish Town.—Toccata, *Driffill*.

Mr. Edward Potter, St. Luke's, West Holloway.—Sonata in G minor, *Merkel*.

Mr. H. J. Tufnell, St. John's Church, Woolwich.—Con moto moderato in D, *Smart*.

Mr. F. G. Haggis, St. Laurence Jewry.—Concert Fantasia, *Stewart*.

Mr. F. Wyatt, Wesleyan Church, Beeston.—Fantasie rustique, *Wolstenholme*.

Miss Claire Cooper, All Saints', Falmouth.—Organ sonata No. 1, *Guilmant*.

Mr. Clarence Lott, St. Sepulchre, E.C.—Festal March, *McEvoy*.

Mr. Percy E. Medley, Commemoration Church, Grahams-town, South Africa.—Spring Song, *Hollins*.

Mr. Robert Hanbury, St. Mary the Virgin, Holmbury St. Mary.—Festive March in D, *Smart*.

Mr. Alan E. May, St. Mary Aldermanbury, E.C. (Re-opening of Organ).—Minuet in C, *Boëllman*.

ORGANIST, CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Ernest C. Edwards, St. Saviour's Church, Retford.

Mr. Charles S. Poole, Parish Church, Blindley Heath, Surrey.

Mr. F. Rowland Tims, Horsham Parish Church.

Mr. W. L. Webster, Radford Parish Church, Nottingham.

Mr. Walter H. Windus, St. Andrew's Church, Aigburth, Liverpool.

Mr. Walter G. Withers, St. Catharine's Church, Tranmere, Birkenhead.

Mr. Albert C. Benson (tenor), Norwich Cathedral.

PETER CORNELIUS.*

(Concluded from page 611.)

'As I was walking up the steps to Liszt's rooms in the Altenburg, the superstitious idea came over me: even number of steps is lucky, uneven—unlucky. And—oh, dear! there were twenty-one steps.' Thus wrote Cornelius in his diary on March 20, 1852. However, notwithstanding the twenty-one steps, young Peter was spared bad luck. Liszt received him. 'He shook hands with me in a friendly manner,' says Cornelius. 'To portray him now would be difficult; perhaps I may be able to do so when he has "sat to me" in different moods. For the present this much: in meeting artistic notabilities I have rarely met at the same time the corresponding facial expression. Since Mendelssohn, Liszt was perhaps the first and only man whose physiognomy did not clash with the picture which my imagination had drawn.' Soon Cornelius was a frequent and welcome guest in the Altenburg, and became attached to the master and to the Princess Wittgenstein by bonds of sincere friendship. Two days after the above entry, the diary records his meeting Hans von Bülow, Joachim Raff, Joseph Joachim and others of the Weimar group. It is interesting to read that on this occasion Liszt, Joachim and the violoncellist, Bernhard Cossmann played a trio by César Franck, and that Liszt expressed his regret because that gifted composer—some of whose works he had known ten years previously—had produced nothing since then, or, at any rate, that nothing further had come under his notice.

Soon we read of Liszt busying himself with his young protégé's compositions, and, after studying and performing them with his friends, of his advice to Cornelius that he should devote himself chiefly to church music. Hence sundry Masses and a setting of the 'Salvum fac regem' are sent to Vienna, Liegnitz and London with a view to obtaining prizes in certain competitions. Needless to say, poor Peter's compositions secured blanks, not prizes! Yet Liszt repeatedly urged him to continue to compose sacred music. 'You have but to assimilate Palestrina and Bach thoroughly,' he writes on September 4, 1852; then let your heart speak, and you can say with the prophet: "I speak because I believe—and I know that our God lives for ever." In 1853 we find Cornelius living in the Altenburg as the guest and friend of Liszt. 'I still live with Liszt who, from the moment when I first knew him, has never ceased to be the most lovable and helpful of friends, but on the contrary has given me daily greater opportunities to know more and more intimately the noblest heart that ever beat in an artist's breast.' And then he ventures on a prophecy respecting his beloved master's position in the artistic world: 'He offers the spectacle, rare in our day, of a great personality who bears and develops within him the power to become the centre for the artistic aims of the century. At the moment of writing the successes of Wagner and Berlioz—with Liszt the chief representatives of modern art—are clearly established. Only to Liszt's perseverance and fructifying activity can they be ascribed; and in the near future a similar unheard of success may be expected to attend the unprecedented action of an artist who makes the aims of distinguished masters his own,—sparing no sacrifice on their behalf—and gathers the different tendencies of the times within the focus of his soul, to let them stream forth again with redoubled force. Who, like Liszt, combines

* Peter Cornelius, Ausgewählte Briefe nebst Tagebuchblättern und Gelegenheitsgedichten. Herausgegeben von seinem Sohne Carl Maria Cornelius. Two vols. Leipzig: Breitkopf und Härtel.

with the will the ability to achieve great things, must conquer, even if the whole world is against him. How true these prophetic words have become, only the present generation, the contemporaries of Richard Strauss, can realize.

When Hector Berlioz appears upon the scene, we hear for the first time of Peter earning what he calls 'a respectable fee for a modest specimen of my talent.' He had translated the French master's 'Flight into Egypt' (from 'The Childhood of Christ') into German, and 'that good fellow, Berlioz, paid me five shining gold pieces.' It is characteristic of Cornelius that, poor though he was, he sent the whole amount—25 Taler (£3 15s.)—as a present to his mother, just to please the old lady! After this he was frequently employed by Berlioz, and always paid as generously (in Peter's opinion) as he was treated politely by the chivalrous Frenchman. In fact, the two musicians became good friends.

Meanwhile Cornelius had felt that his continued proximity to Liszt was exercising the worst possible influence upon his creative faculties, and there can be little doubt that men of great genius like Liszt and Wagner seem to produce a kind of brain paralysis in less gifted, yet receptive and assimilating mortals. Peter left the luxurious Altenburg and fled into the comparative wilderness of the Thuringian Forest in order 'to find himself again.' There, in the cottage of some relations, he proceeded to compose several collections of songs and translated Rubinstein's opera 'The Siberian hunters,' Berlioz's 'Benvenuto Cellini,' and another section of 'The Childhood of Christ.'

In October, 1854, we find him back in Weimar, working for Liszt and in a decidedly bad temper, because the Princess Wittgenstein, and she a Russian, ventures to criticise his translations of Liszt's articles (written in French) and pulls his well-turned sentences to pieces 'till he fancies he must go mad.' Yet he prides himself because he is apparently the only one amongst the Princess's guests at dinner who has the courage to express his opinions without fear or favour. When the lady opines that Liszt scores better than Berlioz and asks Cornelius, with the sweetest smile in the world: 'Ne trouvez-vous pas?'—his answer is a plain 'No.' 'But I blushed all over,' he writes, 'because I had dared to contradict the dear, great lady in the silk dress. Yet my "No" is more precious to me than all the treasures of the world. . . . Whoever puts the question of my conviction to the test of a simple Yes or No, shall hear Yes or No, as I may think right, even if he is the Emperor of China himself.' Liszt seems to have liked his friend all the better for his candour, though he too had many a tussle with Peter over the latter's translations. It is evident from Liszt's letters that he was not thinking of Cornelius when, on one occasion, he sighed: 'One has often to feel ashamed afterwards of the kind of friends one has been obliged to have.'

When 'The Barber of Bagdad' begins to occupy his mind, Cornelius finds it necessary to leave Weimar once more and retire to his brother-in-law's cottage in the Thuringian Forest, where the merry work slowly ripens. He is somewhat upset because Liszt does not like the subject of the opera, though the master considers the music excellent. As other friends, amongst them distinguished literary authorities, are, however, more than pleased with the libretto, Cornelius hopes for a good result with the public. His descriptions of the first trials of the work in Liszt's rooms are very interesting. He says: 'It is strange how he [Liszt] understands these things, e.g., he took the overture at once exactly as I meant it to be taken, and called it very happily invented. The further we got, the more he became interested, and after the

second trial, he expressed himself decidedly convinced and delighted. The Princess Marie (daughter of Princess Wittgenstein) and Miss Anderson (Princess Marie's English governess) congratulated me. The Princess told me Liszt had said that Berlioz might envy me this work. . . . The Shaving minutes created a *furor* at Liszt's. At first he was astonished, then he grew annoyed because he could not play it right away at sight. Afterwards he was greatly amused; several times he broke out into such fits of laughter that I could scarcely continue my singing.'

How the production of the 'Barber of Bagdad,' on December 15, 1858, was continually interrupted, and the success of the beautiful work before the world made more than doubtful by an organized opposition, is a well-known story. Yet the event was a triumph for poor Cornelius. 'The artists, every one of them, take my part with enthusiasm. Liszt acts towards me in an altogether incomparable manner. . . . The Grand Duke received me yesterday, and was extremely gracious, encouraged me, and prophesied me fame. In the course of the interview Liszt remarked: "Your Royal Highness, Cornelius is a noble fellow" (*ein nobler Mensch*). The Grand Duke shook hands with me at parting as with a friend.'

After the scandalous treatment of his friend's work Liszt washed his hands of things theatrical in Weimar. His last public appearance took place on December 17, two days after the 'Barber' *première* and in connection with a festival concert in honour of Beethoven's birthday. Cornelius had written a fine prologue for the occasion, and Liszt conducted Beethoven's 'Weihe des Hauses,' and the A major Symphony, 'with such demoniac force that I scarcely dared look at him. . . . It was a performance such as has never perhaps been heard before.'

With Liszt's retirement from public life in Weimar, the *raison d'être* for Cornelius's presence there had virtually disappeared. He left the place almost immediately, and after a short stay in his native town, Mainz, he arrived on April 12, 1859, in Vienna, where he hoped to make a living as teacher, and to find time and inspiration for the composition of his second opera, 'The Cid.' Vienna held him for five years. The great event of these days was his making the acquaintance of Wagner, who induced him to exchange the Austrian capital for Munich, where Cornelius became teacher at the Conservatorium, at a salary—his first fixed salary—of 1,000 gulden. As was to be expected, the letters dealing with the doings of Wagner and his party, including the young King Ludwig, are amongst the most interesting in the volumes, and exigencies of space only forbid our quoting from them.

The reader who refuses to be frightened by the bulk of these two volumes—so ably edited by the master's son, Herr Carl Maria Cornelius—will not regret the time spent on their perusal. They throw a new light on a remarkable period in Wagner's life, and they are ever filled with the bright spirit of one of the most lovable of men and most cultivated of musicians. They are the best monument to the memory of Peter Cornelius.

A. J. J.

Soho has lost one of its old, genial, and interesting inhabitants by the death, which we regret to record, of Mr. FREDERICK JUSTEN, who died at 37, Soho Square on November 20, after a short illness. Born at Bonn in 1832, he came to England in 1851 as an assistant in the well-known foreign book publishing firm of Dulau & Co., and subsequently became sole proprietor of the business. A lover of music, especially of Bach, Mr. Justen was an amateur violinist who enjoyed taking his part in a string quartet.

PART-SONG FOR FOUR VOICES.

Words by THOMAS DIBDIN (1771—1841).

Composed by A. VON AHN CARSE.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro moderato.

SOPRANO. *p* And

ALTO. *p* And

TENOR. *f*

BASS. *f*

Young Hen - ry was as brave a youth As ev - er graced a mar - tial sto - ry ;

Young Hen - ry was as brave a youth As ev - er graced a mar - tial sto - ry ;

Allegro moderato.

f *p*

Jane was fair as love - ly truth: She sighed for Love, . . and he for

Jane was fair . . as love - ly truth: She sighed for Love, . . and he for

p *f* She sighed for Love, and he for Glo -

p *f* She sighed for Love, and he for Glo -

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Poco meno mosso.

Glo - ry, she sighed for Love, and he for Glo - ry. With
 Glo - ry, she sighed for Love, and he for Glo - ry. With
 ry, she sighed for Love, and he for Glo - ry. With
 ry, she sighed for Love, and he for Glo - ry. With
 her his faith he meant to plight, And
 her his faith he meant to plight, And
 her his faith he meant to plight, And told her ma - ny a gal - lant sto - ry,
 her his faith he meant to plight, And told her ma - ny a gal - lant sto - ry,
 told her ma - ny a gal - lant sto - ry; . . Till war, their com - ing
 told her ma - ny a gal - lant sto - ry; . . Till war, their com - ing
 and told her ma - ny a gal - lant sto - ry; . . Till war, their com - ing
 and told her ma - ny a gal - lant sto - ry; . . Till war, their com - ing

dim.
dim.
dim.
dim.
dim.

Tempo lmo.
cres.
joys to blight, Called him a - way from Love to. Glo - - ry.

joys to blight, Called him a - way from Love to Glo - - ry.

joys to blight, Called him a - way from Love to Glo - - ry. Young

joys to blight, Called him a - way from Love to Glo - - ry. Young

Tempo lmo.
cres.
Jane fol - lowed, fought!— ah,
Jane fol - lowed, fought!— ah,
Hen - ry met the foe with pride; Jane fol - lowed, fought!— ah,
Hen - ry met . . the foe with pride; Jane fol - lowed, fought!— ah,

hap - less sto - ry! In . . man's at - tire, by Hen - ry's side,
hap - less sto - ry! In man's at - tire, . . by Hen - ry's side,
hap - less sto - ry!
hap - less sto - ry!

Lento. p *a tempo. f*

She died for Love, . . . and he . . . for

p *f*

She died . . . for Love, . . . and he . . . for

p *f a tempo.*

She died for Love, . . . and he . . . for Glo -

p *f*

She died for Love, . . . and he for Glo -

Lento. p *a tempo. f*

p rall. *f Maestoso.*

Glo - ry, she died for Love, and he for Glo - ry.

p rall. *f*

Glo - ry, she died for Love, and he for Glo - ry.

p rall. *f*

- - - ry, she died for Love, and he for Glo - ry.

p rall. *f*

- - - ry, she died for Love, and he for Glo - ry.

Maestoso.

p rall. *f*

Reviews.

Old English Organ Music. Edited by John E. West.
[Novello & Co., Ltd.]

The stream from which Mr. West is drawing his supply gives no indication of running dry. Here before us is an instalment of a double quartet of books which well maintain the interest of those which have preceded them. Two pieces by Jonathan Battisbill are contrasted, the one a pleasant *Andante* movement, the other a capital March, not vulgar and all too short. Edward Gibbons and his pupil, Matthew Lock, furnish three 17th century compositions, Gibbons in 'A Prelude upon ye Organ as was then usuall before ye Anthem' (the said anthem being Gibbons's 'How bath the city sate solitary'), and Lock in a Voluntary in F major and a Toccata in A minor, both from his 'Melothesia,' published in 1673. That the designation 'Voluntary' covered a more or less wide range of compositions for the organ is proved by a work bearing that title of which John Travers is the author. As a matter of fact this 'Voluntary in D major' is really a prelude and fugue, the subject of the latter being of stately minims in scale progression with a pretty hop to the octave at the end—the whole affording excellent fare to those who play, and keen enjoyment to those who listen to the strains of an 18th century musician.

A trio of slow movements—Thomas Adams, John Bennett, and William Walond being responsible for their paternity—are as melodious as they are churchlike, which is more than can be said of some organ music of the present day. John Bennett's *Adagio* is from his 'Ten voluntaries for the organ or harpsichord,' to which Handel subscribed. Thomas Attwood is best known by his vocal music, but that the pupil of Mozart could write for the organ is proved by two pieces, the Dirge composed for the funeral service of Lord Nelson in St. Paul's Cathedral on January 9, 1806, and performed by the composer on that occasion, and a Cathedral Fugue, a really fine work, fully justifying the unusual but appropriate title Attwood bestowed on this imposing contribution to organ music. Away back in the 16th century were two composers named Richard Alwood and Robert Redford. The former was 'a priest'—and that is all that is biographically known of him—the latter was organist, almoner, and master of the boys of St. Paul's Cathedral. A voluntary by Alwood and a 'Glorificamus' constitute the two slow movements from No. 24 of this series of 'Old English Organ Music.' From manuscripts in the British Museum Mr. West has transcribed and adapted to the modern organ a couple of pieces by Dr. John Bull—one entitled 'Vexilla regis prodeunt' (part iii.), the other a Fantasia on the Flemish chorale 'Laet ons met Herten rejne.' Last, but not least, because it is a very welcome number, is an organ concerto in E flat by the Rev. William Felton, well known as the composer of a chant bearing his name. The concerto opens with a *maestoso* movement—characteristic of the period (the 18th century) in which it was written—to which succeeds an animated fugue, well contrasted in its cheerful strains. Diversity is afforded by an *Alla Siciliana* in C minor, which leads to a most charming Gavotte, as dainty as dainty can be. This felicitous Feltonian composition should meet with general favour. It only remains to say that the difficult task of editing these pieces has, as heretofore, been discharged by Mr. West in a spirit of reverence for these old masters who have enriched native music by the fruits of their genius.

Musical reminiscences and impressions. By John Francis Barnett. Illustrated.

[Hodder & Stoughton.]

Books of this kind are welcome because they often record incidents and relate anecdotes which might otherwise have been lost. In the course of his long and varied career Mr. Barnett has had many opportunities of meeting with celebrated people in the art of music, from the time when he obtained a King's scholarship at the Royal Academy of Music (in 1851) at the age of thirteen, to the present day of his professorships of the pianoforte at the Royal Academy of Music, the Royal College of Music, and the Guildhall School

of Music. During his studentship at the Leipzig Conservatorium his schoolfellows included Edvard Grieg, Carl Rosa, Walter Bache, and Franklin Taylor, and it is not everyone who can say that he played a pianoforte concerto under the conductorship of Spohr, fifty-three years ago. Space will not admit of detailed reference to the reminiscences which Mr. Barnett has recorded in this well illustrated and readable volume. It is amusing to read of the early days of the Guildhall School of Music, when operations were carried on in a disused warehouse in Aldermanbury, and that, owing to the lack of class-rooms, the gentleman who taught the drums gave his lessons in the coal-cellar! One of the best stories in the volume relates to Hans von Bülow: this we venture to give on p. 809.

Mr. Barnett's book contains much information relating to music and musicians in England during the last half-century, and the author's impression of music past and present, together with accounts of his various compositions, including his best known work, 'The ancient mariner,' furnish much that will interest the reader. In view of a possible second edition, the following corrections should be made: p. 274, the year of Wagner's last visit to England is 1877, not 1887, when the composer had been dead four years; and on pp. 314 and 322, the locality of Sir George Grove's 'quaint old house' is given as Lower Norwood instead of Lower Sydenham. The statement on p. 158 that Lindsay Sloper (1826-87) 'was editor of the first musical journal ever started' also needs correction.

The Cathedrals of England and Wales. By T. Francis Bumpus. Third series, with illustrations.

[T. Werner Laurie.]

In this the third instalment of his interesting survey, Mr. Bumpus has worthily set his seal on an undertaking which has justly received warm commendation. The present volume contains descriptions of such important old cathedrals as Lichfield and Gloucester, and the newer foundations of Manchester and Truro, in addition to a quartet of Welsh cathedrals, including a full and very readable account of St. David's, the mother-church placed in that far-away and accessibly-difficult corner of Pembrokeshire. While the main thesis of the author's illuminating discourses is architecture, he seasons his descriptions with many references to music, the material for which he has largely obtained from the valuable library of his brother, Mr. John S. Bumpus. It only remains to be said that this book fully maintains the excellence of its pair of predecessors and that the trio of volumes on the Cathedrals of England and Wales forms a valuable work of reference on the fascinating subject of which it treats and, moreover, adds to the reputation of the author as a competent and enthusiastic ecclesiologist.

Selected choral music for use in schools of the Girls' Public Day School Trust.

[Novello & Co., Ltd.]

This is a substantial volume containing twenty pieces selected for use in the schools under this great Trust. It is interesting as showing what, in these times of discussion as to the kind of music that should be used in schools, the musical advisers of the Trust think is suitable for study in girls' schools of the secondary class. Eight pieces are for unison singing and are of the folk-song and national type. 'The Golden Vanity' and 'The Arethusa' are among this group, and two other unison songs are Purcell's 'Fairiest Isle' and Arne's 'Where the bee sucks.' There are seven two-part songs, including Schumann's choice 'May song,' Mendelssohn's 'O wert thou in the cauld blast,' Handel's brisk and straightforward 'Welcome thou whose deeds conspire' ('Jephtha'), and others by modern composers. There are only two three-part songs—'The gardener' by Brahms, and the naive and charming trio 'The shepherd' by H. Walford Davies. Finally, for the older sections of the schools, there is the classic setting in four parts of 'The Lord is my shepherd' by Schubert. On the whole it may be said that the old and the new and the grave and the gay are pleasantly mingled. String-band parts, easily arranged, are available for all the unison and some of the two-part songs. There are many school bands to whom these will be welcome, especially as the instrumental score is complete in itself and can therefore be used for performance without the vocal parts.

The Bells of England. By J. J. Raven, D.D., F.S.A.
With sixty illustrations.

[Methuen & Co.]

This interesting and informing volume had only been issued two or three weeks before its gifted author had to obey the summons of the great reaper whose name is Death. Thus the book is invested with a pathetic interest, though it needs no such adjunct to strengthen its importance as a valuable book on the bells of this country. From his fourteenth year the Rev. Dr. Raven devoted himself to the study of bells, and the results of his life-long observations, wide reading and personal investigations made him at his death, at the age of seventy-three, the greatest authority on the subject. No wonder that he was in great request as a lecturer on bells and bell-ringing in various parts of the country. His enthusiasm knew no bounds—for instance, his book on the bells of Suffolk (issued in 1890) cost him over forty years of labour.

The present volume, written in a most readable style, is one that cannot fail to prove attractive to all who are interested in campanology. One of the earliest references, and not the only one in the book, is to Burney's 'History of Music.' Later on the music of 'The Fire-Bell Consorte,' composed by old John Jenkins, is given in full, as are also the 'Tennyson' chimes which Sir John Stainer composed for the bells of Freshwater Church in the Isle of Wight. The curious origin of the Cambridge chimes, familiar to Londoners by the tones of Big Ben, is given in detail. Rich indeed is the varied information given in these pages—e.g., that the word 'carillon' is not to be found in Dr. Johnson's dictionary; that the pew system is earlier than the Stuart period; that it required sixty-three men to ring the five bells presented to Canterbury Cathedral by Prior Conrad in the 12th century; and so on—in fact, there is hardly a page from which one cannot fail to learn something of interest. Humour, too, is not absent from Dr. Raven's excellent volume: a specimen of such we give, together with an illustration, in our 'Occasional Notes' (p. 811). In conclusion, we heartily commend this book to our readers: its subject-matter no less than its copious illustrations make the 'Bells of England' just the book for a Christmas present to anyone at all interested in the theme of which it so ably treats.

On Conducting. By Felix Weingartner, translated by Ernest Newman. [Breitkopf & Härtel.]

Weber and Berlioz both wrote eloquently concerning the art of conducting, while later on Wagner published a pamphlet bearing the same title as the one under notice. Herr Weingartner is one of the foremost conductors of the present day, and consequently many of his remarks are interesting and instructive, not to say practical—as, for instance, when he says that a composer 'must not think when he takes a score in hand, "What can I make out of this work?" but, "What has the composer wanted to say in it?"'

Many of his pages are, however, devoted to the weak side of the gifted conductor, Hans von Bülow, his tendency to exaggerate. The German pamphlet appeared in 1896, and the author then found that many 'little Bülows,' as he called them, lacking the genius of the famous Hans, were merely imitating his eccentricities. At the present day, when there are so many gifted conductors, Weingartner's remarks seem rather out-of-date, and, to be frank, some of them, even concerning Bülow himself, rather spiteful.

BOOKS RECEIVED.

Musical Reminiscences and Impressions. By John Francis Barnett. Illustrated. Pp. xvi. + 341; 10s. 6d. net. (Hodder & Stoughton.) Reviewed on p. 827.

The Bond of Music. An anthology. Edited by Duncan and August Macdougall. Pp. x. + 179; 2s. 6d. net. (Truslove & Hanson.)

The profession of teaching music. By Wilhelm and Carrie Eylau. Pp. 155. (R. Voigtländer's Verlag in Leipzig.)

Observations on the florid song: or, sentiments of the ancient and modern singers. By Pier Francesco Tosi, translated into English by Mr. Galliard. Pp. xix. + 184; 5s. (William Reeves.) This is a reprint, from the second

English edition (1743), of a book which, according to the title-page, is 'useful for all performers, instrumental as well as vocal.' Signor Giannandrea Mazzucato, in Grove's 'Dictionary of Music and Musicians' (*sub voce* Tosi) says: 'It is a practical treatise on singing, in which the aged teacher embodies his own experience and that of his contemporaries, at a time when the art was probably more thoroughly taught than it has ever been since. Many of its remarks would still be highly useful.'

The music of to-morrow, and other studies. By Lawrence Gilman. Pp. 144; 4s. 6d. net. (John Lane.)

The symphony writers since Beethoven. By Felix Weingartner. From the German by Arthur Bles. With twelve portraits. Pp. 163. (William Reeves.)

The theory of music for students and teachers. By Dr. J. Lightfoot. Pp. 263; 2s. net. (Ralph Holland & Co.)

The house in St. Martin's Street, being chronicles of the Burney family. By Constance Hill, with illustrations by Ellen G. Hill, and reproductions of portraits, &c. Pp. xvi. + 366; 21s. net. (John Lane.)

John Mason Neale, D.D., a Memoir. By Eleanor A. Towle. Pp. xiv. + 338; 10s. 6d. net. (Longmans, Green & Co.)

Mozart, Beethoven. By Friedrich Kerst. Translated into English, with additional notes, by H. E. Krehbiel. Pp. 143 and 110. Each book 4s. 6d. net. (Gay & Bird.)

THE SACKBUT.

At the meeting of the Musical Association held on November 20, the Rev. F. W. Galpin read a paper on 'The sackbut, its evolution and history; illustrated by an instrument of the 16th century, and other specimens.' The lecturer began by saying that many suggestions have been made as to the origin of the name of the instrument, the most generally accepted at the present time being the Spanish *Sacar del buche*—'exhausting the chest'—alluding to the effort required to blow the sackbut or slide-trombone, for the two instruments are practically identical. This seems puerile. The word *Sacabuche* in Spain is also used for a form of pump, and this is apparently the earlier application of the word. He suggested that whilst the first part of the word is derived from the Spanish *sacar*, to draw—the latter part is identical with the Latin *buxus*, a pipe, originally of boxwood, but in classical times applied to a pipe of any material. This derivation is supported by the Portuguese form *Sarabuxa*, and the word simply means 'draw-pipe,' alluding either to the pump-piston or to the movement of the slide. Great confusion has been caused by its mistaken identity with the *Sambuke*, which was a small Asiatic lyre the name of which became in Latin *Sambuca*. As another word, *Sambucus*, is the Latin for the elder-tree, and out of its pithy wood pipes were often constructed, the *Sambuca* was considered by many mediæval writers to be a wind instrument. The so-called illustration of a sackbut or trombone in the Boulogne 9th century Psalter is merely an imaginary instrument, and is called *Sambute*, the old French form of *Sambuke*, the Asiatic lyre. There is no reason at present for believing that the slide principle as seen in the trombone was known to the Romans: the specimen said to have been found at Pompeii and given to George III. is not now forthcoming, and was most probably only a specimen of the large *Buccina*, called in Italy *Tromba grande*, or *Trombone*, of which several specimens exist in the National Museum at Naples. The supposed quotation from Apuleius (A.D. 160), given in Grove's Dictionary (*s.v.* Trombone), is simply a 17th century gloss by Fortunatus Sacchi on what he imagines Apuleius meant: it is not in the original, which speaks only of a form of reed pipe. The Latin phrase *Tuba ductilis*—applied to the trombone by mediæval writers of late date—does not in the first instance imply a trumpet drawn out by the hand, but a trumpet made of metal drawn out by the hammer as distinct from trumpets of cast metal, of horn, or of wood.

The sackbut first appears in the 14th century, being derived by the folding of the tube and attachment of a slide from the long straight trumpet called *Buzine* or *Boccina*. This long metal trumpet was probably introduced from the

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East during the time of the Crusades, and to it the old Latin name *Buccina* was given. The 'folding' of the tube was most likely an Italian improvement of the second half of the 13th century—the now familiar shape of the military trumpet being known both in Germany and Spain even in the 16th century as the Italian trumpet. For the slide attachment we may look either to Northern Italy or Southern France—and it must have been added about the year 1300. The earliest representation of the instrument at present known is on an ivory plaque in the National Museum, Florence, being French work of the 14th century. The name appears in France, Spain, the Netherlands, Italy and Germany in the same period. In Germany the old name *Buczin* was retained, becoming *Puczin*, *Buczin* and *Posaune*. At the end of the 15th century Hans Neuschel and his family were famous makers and players at Nuremberg. The specimen shown by the lecturer was engraved 'Jörg Neuschel zu NurmB, 1557,' and is the oldest specimen of the trombone in existence known to us. He was the successor of Hans the elder, and made instruments for the Kings of Denmark, Poland, England, and many other great personages.

The sackbut was introduced into England in the reign of Henry VII., and during the 16th century its popularity was maintained by royal favour, the English school of sackbut-playing becoming so famous that continental courts sent to this country for players. Into Scotland it was introduced soon after 1500 by James IV., who had married Henry VII.'s daughter, and many curious entries appear in the treasurer's accounts. The double-slide, which is generally said to have been invented by Halary about 1830, was in use in the 16th century. Zarlino, in his 'Sopplimenti musicali' (1588), is the first writer on music who describes the principle of the trombone, though Virdung (1511) and his copyists give illustrations of it. Praetorius's description (1618) is most minute, and Mersenne (1635) mentions the seven 'positions' of the slide and gives the scale for the first octave. At the close of the 17th century the small discant trombone was introduced. Its use in England first appears in the 'March ed Canzona' for the funeral of Queen Mary, 1695, by Henry Purcell, though the upper part of the March alone could be rendered on the alto instrument. In this composition the trombones are called 'flat trumpets,' probably because they were the only brass instruments which at that time could give the flat 3rd in their scale and so be played in the minor key.

J. S. Bach employed the discant instrument under the name *Tromba da Tirarsi*, but except in Germany the use of the trombone and sackbut declined very considerably during the 18th century. George III. imported players from Hanover in 1783, but the introduction of the instrument into military bands has tended to vulgarize its tone and to alter its position in orchestral work. Mersenne gives careful and repeated instructions to the sackbut players that they are not to imitate the sounds of the trumpet, but 'to assimilate the tone to the human voice, aiming at a peaceful and not a warlike sound.' For this object the old mouth-pieces were made with a long taper bore very like that of the French horn instead of the short, conical or cup-shaped bores of the present day.

Mr. Galpin advocated a return to the English school of sackbut playing so famous in the 16th century, and the *dolce*—almost *diapason*—effects of the old performers. Messrs. Boosey & Co. kindly lent a perfect example of a modern instrument for comparison with Jörg Neuschel's sackbut of 1557. The lecturer also showed from his collection specimens of the straight Chinese trumpet *Lapa* furnished with a slide (but probably only for portability), a *Bucine* dated 1460, a discant trombone of the Bach period, and the fantastically shaped *Bucin* of the early 19th century.

NOTTINGHAM.—The fifth competition festival was held on October 26 and 27. Children sang on the first day, and on the second day nineteen choirs and ten male-voice quartet parties competed. Melton Mowbray (Mr. J. W. Warner) gained the challenge shield for mixed choirs, and the Alfreton Orpheus (Mr. A. Walker) the shield in the male-voice choirs. A feature was the singing of a short selection by the combined choirs under Mr. C. E. Riley. Dr. W. G. McNaught adjudicated.

'THE KINGDOM.'

It is a remarkable testimony to the hold Sir Edward Elgar has on the musical world that his latest great work is already announced for performance by most of the chief choral societies in London and the provinces. The honour of giving the first performance of 'The Kingdom' after its production at Birmingham in October was gained by the Alexandra Palace Choral and Orchestral Society and its highly capable conductor, Mr. Allen Gill, at the Alexandra Palace on November 17. The pride and enthusiasm of this fine choir of 600 voices were severely tested in the task of preparing a long work in a short time. But Mr. Gill has the precious quality of inspiring his resources to unusual efforts. We hear that so determined were his devoted choralists to rise to the occasion that many of them frequently met privately at one another's residences in order to learn their parts. All this resolution to succeed resulted in a performance of the work that brought the greatest honour and credit to all concerned.

Although 'The Kingdom' is put forth as a continuation of 'The Apostles,' it makes an independent appeal to the mind, and can be deeply if not wholly appreciated without reference to the former work. The notes of joy, serenity and conviction to be found in the well-chosen words glow in the music. The new work is, on the whole, broader and simpler than its forerunner, more especially as regards the choral writing, which flows fluently and often majestically.

The Alexandra Palace concert hall has many advantages for the display of large executive resources, but it can scarcely be claimed that it is an ideal arena for the presentation of the finer orchestral subtleties of 'The Kingdom.' The broad passages were imposing and magnificent, but the delicate mosaics of this and that *leitmotif* were often inaudible. It is worth noting that this result was owing mainly to what would seem to be a remediable defect in the construction of the orchestral platform. All the greater credit is therefore due to Mr. Gill for the impressive performance he obtained of the instrumental introduction. The beauty of this deeply significant prelude was finely realised, and the minds of the listeners were prepared for the dignity, breadth and dramatic force which characterize the ensuing sections. The chorus sang with considerable unity of attack and often with fine tone.

The soloists were all of the first rank. Miss Gleeson-White took the part of the Blessed Virgin and distinguished herself greatly in the solo 'The sun goeth down,' which is surely one of the finest inspirations of the composer. Miss Edna Thornton was the contralto, and she sang her important part with insight and often with dramatic effect. The wonderfully orchestrated passage to the words 'And suddenly there came from heaven a sound as of the rushing of a mighty wind,' in the Pentecost scene, was especially fine. Mr. John Coates took the part of St. John, and invested it with moving significance by his fervent style of delivery. Mr. Higley was to have taken the part of St. Peter, but he was indisposed. Fortunately Mr. Dalton Baker was able to come in his stead. His fine voice and temperamental style were effectively brought to bear upon the grave and beautiful solo to the words commencing 'I have prayed for thee,' near the end of the Pentecost scene. Here the composer has employed with the greatest felicity all his singular power of vivid expression. The orchestra, led by Mr. George Wilby, included many amateurs, and was fully competent. Mr. G. D. Cunningham was the organist. On the whole the oratorio seemed to make a deep impression on the vast audience assembled.

The Palace committee should look to the organ. Nearly all through the latter part of the concert the distressing noise caused by the escape of wind made it very difficult for performers and auditors to concentrate attention on the music. And was it wise to precede the oratorio by an organ recital which included 'The Ride of the Valkyries'?

BARROW-IN-FURNESS.—The annual competition festival was held very successfully on November 8, 9 and 10. There were thirty-five classes and over 300 entries. The chief choral prizes were awarded as follows: Barrow St. James Ladies (Mrs. Bourne), Lancaster Male-Voice Choir (Mr. R. T. Grosse) for mixed voice choirs; Keighley Vocal Union (Mr. G. S. Day) for madrigal singing and Barrow Madrigal Society (Mrs. Bourne) for part-songs. Dr. Henry Watson and Mr. George Rathbone were the adjudicators.

LONDON CHORAL SOCIETY.

It is gratifying to note that, notwithstanding some discouragement by way of public patronage, this alert Society still perseveres with its mission of providing Mid-London with performances of the newest choral works and of other modern works considered to deserve revival. In pursuance of this policy Dr. Walford Davies's cantata 'Everyman' and Mr. Joseph Holbrooke's 'The Bells' ('A poem for orchestra and chorus,' as it is styled), were performed at the Society's first concert of the season at Queen's Hall on October 29. The first-named work was given for the second time by the Society, and familiarity with its atmosphere and peculiar difficulties enabled all concerned to ensure a smooth performance. The work created the usual impression. It is serious to the point of sombreness, but there is also beauty to cheer the listener, and the climaxes of the latter part of the work are stirring. The soloists were Miss Gleeson-White, Miss Alice Lakin, Mr. Henry Beaumont, Mr. Julien Henry and Mr. Frangon-Davies.

Great interest was felt in this the first performance in London of 'The Bells.' Much had been heard of the originality of the work and the peculiarities of the orchestration, which was said to include a concertina. We cannot say whether this noble instrument was used on the present occasion, but we venture to fancy that it will be missed even when it is played. But this is a trifle, for there is plenty else to engage and often to absorb the attention. Mr. Holbrooke is a sort of musical Gustave Doré. His ideas are big and sometimes grotesque, his fancy is exuberant and his technique skilful, albeit both his choral and orchestral writing pay embarrassingly high compliments to the potential abilities of performers. In choosing Edgar Allan Poe's poem for musical setting, Mr. Holbrooke found words that were just fitted to his genius, for unquestionably genius is displayed in this remarkable work. We do not yet profess to understand some of its peculiarities, but we cannot help being fascinated by its weird fancifulness and bold originality. The performance was a fairly good one. The choral colour was hardly vivid enough to realize the designed effect, and the orchestra did not play expressively. This statement of fact is not made in a censorious spirit. Few, if any, societies in the country could give a first-rate presentation of such a work until they had gained familiarity with its difficulties by several performances. We shall hope to hear the London Choral Society perform it again if possible with a larger orchestra, and meantime we have to acknowledge our indebtedness to them for their enterprise in so soon bringing the work before a London audience. Both Dr. Walford Davies and Mr. Holbrooke were present.

The concert was conducted as usual by Mr. Arthur Fagge; the leader of the orchestra was Mr. Henry Lewis, and the organist was Mr. C. H. Kempling.

MISS SMYTH'S 'STRANDRECHT' AT LEIPZIG.

(BY OUR SPECIAL CORRESPONDENT.)

Once more an eminent English composer, one who has won laurels and has gained the necessary experience as an opera writer, has been compelled to seek in Germany the hospitality which it were all in vain to seek at home. Like its predecessor, the beautiful and romantic 'Der Wald,' Miss Smyth's new opera came to a first hearing in Germany, being produced at the Neues Theater at Leipzig on November 11. The title 'Strandrecht' is the equivalent of the original French title 'Les Naufrageurs,' and whenever it is given in English it will no doubt be called 'The Wreckers.' The scene is laid in Cornwall in the 18th century, when the practice of 'wrecking' was held to be compatible with an exceptional degree of religious enthusiasm and adherence to the Methodist form of worship. Even the minister encourages his flock in the practices by which they gain their living. His wife, Thurza, is more compassionate than he, and protests against the hypocrisy that reigns throughout the village. She is, however, untrue to her husband, and has induced her lover, a young fisherman, to light warning fires to keep ships out of danger. The perpetrator of this act of so-called treachery against the welfare of the village is at first not known, and various people are suspected; indeed all is not made clear until a kind

of rough-and-ready trial is held in a sea-cavern, in which the guilty pair are finally left to be drowned by the rising tide. The great scene in which they light the fire and watch it glowing, is the climax of the second of the three acts, the invention of which reflects the greatest credit on the librettist, Mr. H. B. Leforestier. For sustained interest, subtle characterization, and mastery of stage effect, very few modern librettos can compare with this, and the composer has risen to every opportunity. The first act contains perhaps rather too long an exposition of the plot, and was received apathetically, but the musical characterization shows real genius, and the great duet roused the whole house to enthusiasm. The splendid prelude to the second act made a deep impression; and at the close of the third act the composer was recalled many times and warmly cheered.

The performance under the new Capellmeister, Herr Hagel, was very carefully prepared, although no very distinguished singers were in the cast. Herr Soomer as the Methodist minister, and Fr. Fladnitzer as the cast-off sweetheart of the young fisherman, realized the ideal of their parts far more thoroughly than was done by Fr. Doenges and Herr Ullus as the lovers, parts which require really great singers to do them justice. A performance is announced to be given shortly at Prague, and when the beautiful work is heard again, it may be hoped that various important passages omitted from the score on the first occasion may be restored.

SOUTHPORT AND ITS MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Southport knows exactly how old it is. In 1792, one William Sutton, of Churchtown, by the Ribble—where they dubbed him the 'Old Duke'—went a mile or two westward, into a wilderness of sandhills by the sea, and there built himself a house. People called it 'The Duke's Folly.' Not so many years after the people went themselves amongst the sandhills and repeated the folly. This is the origin of Southport, which itself, growing westward, explains the origin of Birkdale. Since that time the census of one has gone up to some 50,000 souls, to which number you add some 15,000 for Birkdale. At the western end of Southport's broad and beautiful Lord Street, the 'Old Duke' has been honoured with a memorial which marks the spot where William Sutton's 'Folly' stood. And not far from the memorial are the Winter Gardens, in whose theatre, or Albert Hall, the first Southport festival has just been held. I think it may be said that in these gardens, some twenty-five years ago, the outward and public musical history of Southport began, for there the late Mr. William Crowe, with the support of his directors, got together and very capably conducted a really fine band, the emphasis of whose playing served to quicken once for all the pulses of musical life in the town. Along with the band, if not because of it, came the establishment of the Southport and Birkdale Philharmonic Society, with Mr. Henry Hudson as its conductor. The Southport Choral Society followed, under the direction of Mr. J. C. Clarke. Still later, the Southport Amateur Orchestral Society made a beginning, under the conductorship of Mr. R. Aldridge. For ten years the Society existed as a purely amateur organization; but seven years ago the committee decided to extend its services to the cause of good music by establishing a series of subscription concerts, to be given in the handsome Cambridge Hall. For these concerts the Society engaged, and still engages, professional players for all the wood-wind and brass instruments, and the leaders for each department of the strings. The departure was at once successful, and to-day the Society has more subscribers than the hall will accommodate. Mr. R. Aldridge resigned last year, to be succeeded by Mr. W. Rimmer.

About the time at which the Orchestral Society struck out on new lines, the two Southport Competition Choirs—the Vocal Union, conducted by Mr. J. C. Clarke, and the Mixed Voice Choir, conducted by Mr. W. Tattersall—came into existence. What these two choirs have achieved is known in all 'places where they sing.' A little later Mr. Arthur W. Speed, an able and a most enthusiastic amateur, organist of West End Congregational Church, made his choir the nucleus of a vocal society that grew in numbers, and

presently ventured upon giving concerts. In 1903, Mr. Speed—whose appreciation of Sir Edward Elgar's genius amounts to an intelligent worship—went further with his choir, and presented interesting performances of 'King Olaf' and the 'Coronation Ode.' From these cantatas to the 'Dream' is a big step, but Mr. Speed was determined to take it. The final result of his energetic efforts was the establishment of the Southport Musical Festivals Association, designed to commence and continue festivals of music on the triennial model, with a performance, as a sort of preliminary canter, of 'The Dream of Gerontius.' With Mr. Speed as chorus-master, the performance of Elgar's work took place in October, 1904. Its success impelled the Committee to push forward with added zest its arrangements for the first of Southport's triennial festivals. The fine fruition of the Committee's labours was reached on October 24, 25 and 26.

To keep together the tags of this brief little historical sketch let me add that in the Autumn of last year a further musical society was organized—the Southport Vocal and Instrumental Festivals Association—which has for its object the promotion, on the now well-recognized lines, of annual competitions in vocal and instrumental music. The initial competition was held in July of the present year. The latest formed of the local choral societies is, I think, the St. Paul's. Under the direction of Mr. Hugh Wood it has already justified its existence. I ask the question here which a prominent member of the Festival Executive asked me—'Who says Southport is not musical?' Who, indeed!

Of the festival itself the programmes really present a self-contained criticism, and I need do little more than furnish them.

WEDNESDAY EVENING, OCTOBER 24.

'God save the King' (Elgar's arrangement.)

'Elijah' Mendelssohn.
Soloists: Mrs. Henry J. Wood, Miss Alice Lakin, Mr. Eynon Morgan, and Mr. Ffrangcon-Davies.

THURSDAY EVENING, OCTOBER 25.

Overture Mozart.
Choral ballad Hubert Parry.
(Conducted by the Composer.)
Three cavalier songs (for baritone solo and male chorus) .. Stanford.
MR. JOSEPH LYCETT.

Symphony in B minor ('Unfinished') Schubert.
a. Minuet of Will-o'-the-wisps
b. Dance of Sylphs Faust Berlioz.
c. Hungarian March
Song Wagner.
MR. EYNON MORGAN.

Symphonic variations on an African air Coleridge-Taylor.
(Conducted by the Composer.)
Choral ballad Cliffe.
(Conducted by Mr. Arthur W. Speed.)

FRIDAY EVENING, OCTOBER 26.

Tone-poem Strauss.
'The Dream of Gerontius' Elgar.
(Conducted by the Composer.)

Soloists: Madame Kirkby Lunn, Mr. John Coates, and Mr. Frederic Austin.

Organist: Mr. R. G. ROTHWELL.
Conductor: DR. HENRY COWARD
(unless otherwise stated).

The spirited and generous arrangements for the festival, and its really fine achievement, were no doubt greatly promoted by the circumstance that Southport is much affected as a place of residence by the music-favoured merchants and manufacturers of Liverpool and Manchester. Thus it possesses the means, the musical interest, and the coveted area over which the fruitful harvest of festival audiences can be reaped, to supplement artistic with financial success. The list of guarantors was a substantial one. The Mayor of Southport, Mr. C. H. Bibby Hesketh, filled more than nominally the office of president; Mr. Arthur Franceys was chairman of the executive; Mr. W. H. Potts, the honorary general secretary, Mr. George Kirby, the literary secretary, and Mr. Walter Parkinson, registrar, all combine

musical ardour with business energy and capacity. Mr. Arthur W. Speed was, of course, chorus-master. To drop into Latin, he was, indeed, the *fons et origo* of the whole enterprise. His chorus of 200 voices, with the after-touch upon it of Dr. Coward's genius, covered him with praise. Of the orchestra of sixty-seven players, fifty-three were drawn from the London Symphony Orchestra, the remaining fourteen being picked local players. I assume that the Albert Hall was selected for the festival because it holds more people than does the Cambridge Hall; but it was a drawback to performers and performances that its acoustic properties were not good, even with the stage roofed over. Beyond the choir—which I could nowhere seriously challenge, though one or two of Dr. Coward's readings of 'Elijah' are open to question—the feature of the first evening's concert was provided by Mr. Ffrangcon-Davies, whose rendering of the Prophet music deservedly produced a remarkable impression.

Sir Hubert Parry's cantata received an excellent interpretation—excellent, indeed, because the well-knit design of the complete work was not over-emphasised and sacrificed to the ingenious and obvious sequence of humorous points and splashes with which the work abounds. The more serious close of the Ballad was admirably rendered, its freedom of movement and warmth of character being very worthily expressed, and very earnestly caught and appreciated by the audience. Mr. Frederic Cliffe's setting of Kingsley's Ode stood in serviceable contrast with Sir Hubert Parry's work; and Mr. Speed in conducting it justified the compliment the committee paid him. The *Nocturne* was delightfully played; the ladies' voices very graciously matched the text in the 'Luscious South-wind' section; and band and chorus echoed the earnestness with which, in the final *confuoco*, the composer makes his perorating effort at strenuous musical eloquence. The orchestra had triumphs of its own. Mr. Coleridge-Taylor's original and interesting symphonic variations on an African air received an interpretation that palpably gratified the composer almost as much as the applause with which he was honoured—as Sir Hubert Parry had been honoured before him. The orchestral and vocal forces under Sir Edward Elgar's baton—the semi-chorus excellent—soon put him at his ease. Madame Kirkby Lunn sang with appropriate stress of feeling, while the efforts of Mr. John Coates and Mr. Frederic Austin need no eulogy. The whole performance brought to a worthy close a most successful first effort in festival making; and the composer of 'The Dream' was fitly saluted with sustained enthusiasm.

Musical Southport is proud of itself. The programmes of its first festival have paid a compliment to the services which festivals generally have rendered to the cause of music. The festival of 1909 is already taking shape and form. May its programmes render the honour due to native music.

MANCHESTER MILL GIRLS.

In the issue of THE MUSICAL TIMES for June, 1902 (p. 391), attention was called to the remarkable abilities of a choir consisting of girls of the Manchester Girls' Institute. Londoners had an opportunity of judging of the truth of our remarks when, on November 16, under the auspices of the Factory Helpers' Union, twenty-six Lancashire lasses, conducted by Miss Say Ashworth, gave a concert at Morley Hall, George Street, Hanover Square. This choir has taken prizes at Manchester, Blackpool, and Morecambe, and that the awards have been well deserved was patent to those who have ears to hear. The choral singing was remarkable for precision and refinement. Elgar's part-song 'The snow' was most intelligently and delicately rendered, the cheeriness of Weelkes's madrigal 'The Nightingale' was realized in a captivating manner, and Brahms's 'A love song,' Schumann's 'Tambourine player,' and a melodious part-song by Dr. Vaughan Williams, entitled 'Sound sleep,' were interpreted with keen perception of their artistic requirements. Several of the girls also sang solos, and it is not too much to say that the concert was a revelation to many in the audience, and a splendid testimony to the power of music in brightening young lives amidst dreary surroundings. Some recitations were kindly contributed by Mr. Pett-Ridge.

ROYAL ACADEMY OF MUSIC.

The most noteworthy performance at the Royal Academy of Music students' chamber concert at Queen's Hall on November 19 was that of Miss Myra Hess in the Variations from the Sonata in D minor for pianoforte by Mr. Benjamin J. Dale. Special interest attached to this composition, as it was the movement which gained the first-prize last summer, offered by Mr. Mark Hambourg, for a pianoforte concert piece, and it was an open secret that the virtuoso had so altered many passages that Mr. Dale would not appear on the platform at the close of Mr. Hambourg's rendering. Miss Hess proved that the variations as left by the composer are quite satisfactory from a constructive point of view, and are sufficiently brilliant, not to say exacting, to satisfy the majority of professional pianists. If her rendering was somewhat lacking in dramatic force and significance, it was a remarkable performance for so youthful a player. This clever young artist was also heard in association with Mr. B. Walton O'Donnell in his 'Concertante variations on an original Irish air' for pianoforte and violoncello. Mr. O'Donnell's work requires compression, but the writing testifies to appreciation of the capacities of his instrument. Another student who came forward as a composer was Mr. Ambrose Coviello, three songs by whom—severally named 'When passion's trance,' 'To the queen of my heart,' and 'I arise from dreams of thee'—were sympathetically sung by Miss Marie Isabelle Wadia. Mention is also due of an Andante and Allegro for Strings by Miss F. Margaret Bennett, neatly played by the ensemble class conducted by Mr. Frederick Corder. It may be added that the composer is a grand-daughter of the late Sir W. Sterndale Bennett, whose musical spirit would seem to have whispered to her. Miss Caroline Hatchard sang two songs by Liszt with a beauty of voice and expressive power that should secure her welcome in public concert halls. Other students whose names appeared in the programme were Miss Elsie W. Owen (violinist), Miss Nettie Franklin, Miss Edith Kirk, Mr. Thomas Gibbs, and Master Frank Hutchens, the last-named being the executant of Mr. York Bowen's pleasing 'Miniature Suite' for pianoforte.

ROYAL COLLEGE OF MUSIC.

It is doubtful if the students of the Royal College of Music have ever given a performance more successful in its entirety than that which took place at the Scala Theatre on November 23. A happier choice than Sir Charles Stanford's 'Shamus O'Brien' could hardly have been made, for the human nature of the story, its romanticism and humour, manifestly appealed strongly to the young people, and the melodious and bright music was well within the vocal capabilities of the singers. Mr. Arthur H. Wynn as Shamus looked every inch a 'broth of a bhoy,' and he sang and acted with admirable perception of the requirements of the part. Mr. Edward G. Mercer was a genial exponent of Father O'Flynn, and the articulation of both these artists was admirably clear and distinct. Miss Maggie Kirkbride gave a sympathetic embodiment of the patriot's wife, Miss Ada M. Thomas greatly distinguished herself by her vivacious impersonation of the coquettish Kitty, and words of praise are due to Mr. Denis Byndon-Ayres as the 'informer,' and to Mr. W. Spencer Thomas as Captain Trevor. The chorus-singing was delightfully fresh in tone and crisp in attack, and the stage management reflected the greatest credit on Mr. Temple. The student orchestra had an easy task, but they performed it with verve and discretion, under the direction of the composer.

ROYAL ITALIAN OPERA.

The only novelty produced at Covent Garden since our last issue was Signor Umberto Giordano's three-act lyrical drama 'Fedora,' which was played for the first time in England on November 5. Originally produced at Milan in 1898, the work has met with considerable success on the Continent. The libretto, by Signor Arturo Colautti, is based on M. Victorien Sardou's play, rendered famous by Madame Sarah Bernhardt, and, as arranged for operatic purposes, it follows the lines of 'Tosca,' more effort being made to preserve dramatic continuity than to provide opportunities for the composer. The music greatly varies in

merit, at times possessing charm and intensifying the dramatic situations, but at others descending to the commonplace. The scene in which Fedora makes her second lover confess that he has murdered her first lover is set in a unique manner, the vocal parts being accompanied by one of the guests, who plays a nocturne on a grand pianoforte, the orchestra being silent; the effect, however, is somewhat distracting, and detracts from, rather than adds to the intensity of the situation. Musically the most satisfactory portion of the opera is the third act. This opens with a mountaineers' chorus, sung by women's voices, the theme of which recurs several times with good effect during the subsequent action. Another motif which is used with dramatic effect is the principal theme of the Trauermarsch from Wagner's 'Götterdämmerung,' which is heard in the orchestra at the references to the impending tragedy. The opera received an excellent interpretation. Signora Giachetti gave a dramatic and sympathetic embodiment of the unhappy Fedora, and as she is scarcely ever off the stage, it may be said that the success of the work was the result of her efforts and abilities. The prima-donna was excellently supported by Signora Caravaglia and Signori Zenatello and Scandiani and a very capable and well-trained company conducted by Signor Mugnone.

The Polish artist, Madame Jeanne Wayda, who made her debut at Covent Garden as Nedda in 'I Pagliacci' in the autumn season of 1904, re-appeared on November 14, when she sang for the first time here with conspicuous success as Marguerite in Gounod's 'Faust,' Mr. Percy Pitt conducting with notable ability. Signorina Maria Gay made her debut at Covent Garden on November 21, and with conspicuous success, as Carmen. Her reading enchainé attention by its realistic force and consistency, and Miss Gay is probably the most truthful portrayal of the cigarette-girl since Minnie Hauk.

London Concerts.

ROYAL CHORAL SOCIETY.

Under the direction of Sir Frederick Bridge, the Royal Choral Society began its thirty-sixth season on November 1, at the Royal Albert Hall, in an auspicious manner, with the customary performance of Mendelssohn's 'Elijah.' Once more English music-lovers gathered in their thousands and listened with manifest enjoyment to the familiar strains; and again the Kensington choristers gave an impressive interpretation of their part in the work. Miss Agnes Nicholls, who of late has made such marked advance in her art, sang the soprano solos with a devotional feeling and purity of voice that seemed unsurpassable. A remarkably successful debut was made by Miss Phyllis Lett, an excellent contralto vocalist and a student at the Royal College of Music, and Mr. Herbert Brown, another new-comer, made a most favourable impression in the rôle of the Prophet. Mr. William Green was the principal tenor, and efficient service was rendered in the double quartet by Miss Edith Patching, Miss Maria Yelland, Mr. Vivian Bennetts and Mr. Graham Smart. Mr. H. L. Balfour presided at the organ with his usual skill.

ROYAL SOCIETY OF MUSICIANS.

It may be taken as a satisfactory sign of the desire to recognize native talent that the Royal Society of Musicians for their annual concert selected a programme by British composers instead of the traditional performance of Handel's 'Messiah'; but although the effort was praiseworthy, it was scarcely judicious in the interests of the funds of the Society, for high-class works by British composers are not yet heard often enough to command large audiences. The occasion was, however, extremely interesting, and those who heard the performances by the London Symphony Orchestra of Mr. Edward German's 'Welsh Rhapsody,' Sir Alexander Mackenzie's 'La belle dame sans merci,' Sir Hubert Parry's 'Overture to an unwritten tragedy,' Sir Edward Elgar's overture 'In the south,' and Sir Charles Stanford's 'Irish Rhapsody No. 1,' conducted by their respective composers, must have left the Queen's Hall with brighter hopes for the future of the British School of music. The concert took place on November 16.

QUEEN'S HALL ORCHESTRA.

Although no absolute novelties were produced at either of the two symphony concerts given under the direction of Mr. Henry J. Wood on November 3 and 17, at Queen's Hall, a few lines by way of record are due. It is noteworthy that while we owe to Mr. Wood the introduction of so many works by Richard Strauss, we are also indebted to him for not a few revivals of neglected compositions by Bach and Mozart. At the first concert was played Bach's suite No. 1 in C, for two oboes, bassoons, and strings, consisting of seven movements, to which succeeded Mendelssohn's 'Italian' symphony. Both works were played with an attention to detail and finish that bore witness to careful rehearsal. The soloist, Señor Sarasate, was heard in Lalo's 'Symphonie Espagnole' (Op. 21), a composition with which the Spanish violinist has always been in entire sympathy. The remainder of the programme consisted of Wagner excerpts.

A feature of the second concert was the first appearance in England, as a conductor, of Herr Ernst Boehe, who directed the second performance in this country of his tone-poem, 'Departure and Shipwreck,' from the cycle 'Aus Odysseus' Fahrten.' As this work was criticised on its production at the recent Queen's Hall Promenade Concerts, it is only necessary to say now that a second hearing confirmed first impressions. Vivacious interpretation of Smetana's symphonic poem 'Vltava,' and exquisitely finished renderings of Schubert's 'Unfinished' symphony, Bach's Brandenburg Concerto No. 2, in F, and Brahms's Violin concerto, with Lady Hallé as the soloist, provided an enjoyable afternoon's music.

LONDON SYMPHONY ORCHESTRA.

A series of ten concerts, conducted by Dr. Hans Richter, was inaugurated at Queen's Hall on November 5. At the second of these, on November 19, the Sheffield Choir co-operated with the Orchestra, in Beethoven's 'Choral' symphony. The occasion was memorable, for the Queen and the Duke of Connaught were present, and the audience was remarkably representative. The Orchestra played superbly; but the honours of the evening were fully shared by the Sheffield Choir, who, besides singing with magnificent volume of tone and precision in the Symphony, gave a rendering (under Dr. Henry Coward's direction) of Bach's mighty motet in eight parts, 'Sing ye to the Lord,'—a remarkable performance that roused the audience to enthusiastic evidence of appreciation. The vocal quartet consisted of Miss Perceval Allen, Miss Alice Lakin, Mr. John Harrison and Mr. Ffrangcon-Davies.

MR. HERBERT SPALDING'S CONCERTS.

Mr. Herbert Spalding is already known in London as a young violinist of artistic earnestness who has had the advantage of long training and eminent teachers. This was recognized when he came here in 1895, and it has been made still more apparent by his orchestral concerts at Queen's Hall on October 31 and November 13. Mr. Spalding is only eighteen, and has yet to gain his position in the first rank of violinists, but his interpretations of masterpieces for his instrument show that he is on the right road, and that he has the making of a violinist who will honour his art. A commendable feature of the scheme is the inclusion in each of his programmes of a new work by a British composer. At the first concert was introduced a Symphonic Interlude by Mr. Herbert Bedford, inspired by Spenser's 'Faerie Queene,' which proved to be a composition of bright and melodic character, in which chivalry and romanticism are happily blended. At the second concert was heard for the first time a 'Christmas overture,' written six years ago by Mr. Cyril Scott. Christmas is suggested by the carol 'Good King Wenceslas,' treatment of which, with a plentiful supply of chimes from the *Introduction* and *Coda* of the work, the middle portion being developed from original themes. Brightly played by the London Symphony Orchestra, conducted by Mr. Landon Ronald, the overture so pleased the audience that the composer was called three times to the platform. The programme also contained August Enna's four symphonic pictures entitled 'Märchen' (Fairy-tales), which were played for the first time in England in June last at Birmingham under the same conductor.

THE JOACHIM QUARTET.

The autumn season of the Joachim Committee Concerts (seven in number), which began auspiciously at Queen's Hall on November 21, is to be devoted exclusively to the compositions of Johannes Brahms. The programme on the above occasion consisted of the Pianoforte quartet in A (Op. 26), the Clarinet quintet in B minor (Op. 115), and the Liebeslieder Waltzes (Op. 52, 1st set) for pianoforte duet, with accompaniment, *ad libitum*, of a vocal quartet. The executants were Dr. Joseph Joachim, Prof. Carl Halir, Mr. Paul Klinger, Prof. Robert Hausmann (string quartet), Prof. Richard Mühlfeld (clarinet), Messrs. Leonard Borwick and Donald Francis Tovey (pianoforte), and the Harford Quartet (vocalists). It is only necessary to add that the afternoon's music afforded great pleasure to a large audience.

At the second concert (Bechstein Hall, November 23) the programme consisted of the Pianoforte quartet in C minor (Op. 60); the Trio in A minor (Op. 114), for pianoforte, clarinet and violoncello; and the Sextet in B flat (Op. 18) for strings. In the last-named work the Berlin players had the invaluable co-operation of Mr. Alfred Gibson (viola) and Mr. Percy Such (violoncello), two English artists of high repute.

The committee have announced with regret that Prof. Emmanuel Wirth, the excellent viola player of the Joachim Quartet, is prevented by illness from appearing at the present series of concerts. Mr. Paul Klinger, professor at the Königliche Hochschule für Musik, Berlin, is taking his place.

CHAMBER CONCERTS.

Miss Bluebell Klean, a native of London, who gave her first chamber concert on November 13, at Bechstein Hall, claims special attention, as the programme consisted almost entirely of her own compositions. The most important of these was a Quintet in C minor for pianoforte and strings, which proved a pleasing and genial work based on melodious themes, which are tersely and clearly developed with admirable perception of effectiveness and contrast. Six songs from the same pen, and some short and bright pianoforte pieces, show considerable originality in their harmonic scheme and avoidance of conventionality, while the songs, severally named 'Open the door,' 'Come to me' and 'The water-sprite,' should find publishers. They were charmingly sung by Miss Esther Palliser, and the pianoforte pieces were expressively played by Miss Johanna Heymann. The Quintet was excellently rendered by the Hans Wessely Quartet, with the composer at the pianoforte.

The Nora Clench Quartet party, at their chamber concert on November 6, at Bechstein Hall, gave the first performance in England of a melodious Serenade quartet in G in one movement, by the late Hugo Wolf.

VOCAL RECITALS.

The most important recent series of vocal recitals were given on October 25 and November 2 and 12 at Bechstein Hall by the American bass, Mr. Ernest Sharpe. At the first of these were brought forward a number of the principal songs of the late Hugo Wolf, who is regarded by some German musicians as a second Schubert. The selections interpreted by Mr. Sharpe indicated distinctive talent when dealing with tragic or reflective poems, but a lack of humour and versatility in those of lighter character. The second recital was devoted to Herr Max Reger, who is credited with being more advanced in his creativeness than Richard Strauss. The majority of the settings were daring in their harmonic scheme, in others some remarkable, what may be termed atmospheric, effects were produced, and now and again the music vivified the text and deepened the significance of the words in a forcible manner. The programme of the third recital was drawn from American composers, amongst whom George W. Chadwick, Edward MacDowell and Charles F. Manney were prominent.

Fröken Theodora Salicath charmed her listeners at Æolian Hall on November 2 by her captivating rendering of songs by Scandinavian composers. Several of these were unknown to Londoners. Specially worthy of mention is a cycle of 'Dyveke's Songs' by P. A. Heise, a Danish composer, who died in 1879.

PIANOFORTE RECITALS.

On November 5 M. Godowsky played some notable little pieces by Scriabine, and some effective arrangements by himself of a Sarabande, Rigaudon, Menuet and Tambourin by Rameau.—Another fine player of the first rank, Herr Buhlig, played at Æolian Hall on November 13 and 20, his programmes being distinguished by a happy combination of old and modern composers, and his readings characterized by insight and earnestness.—Notable advance was shown by Miss Vera Margolies in the same Hall on November 10; Mr. Howard Jones is to be congratulated on the significance and vivacity of his playing on November 12 at Bechstein Hall; and, on October 29, at Steinway Hall, Mr. Virgo Kihl gave further proof of his interpretative gifts in a varied selection of pieces.

At a pianoforte and viola recital given by Mr. York Bowen and Mr. Lionel Tertis on October 30 at Æolian Hall, was played for the first time the first and second movements of a suite for the above-named instruments, composed by Mr. Benjamin J. Dale, which proved so musical in essence as to create a desire to hear the remaining numbers of the work. The programme also contained Mr. York Bowen's clever Sonata No. 1, for viola and pianoforte.

The Dulwich Philharmonic Society opened its eleventh season on November 3, at the Crystal Palace. The programme comprised the Overture and parts 1 and 2 of Coleridge-Taylor's 'Scenes from the Song of Hiawatha,' vocal pieces by Sullivan and Gounod, and a selection of folk-songs of the sea, under the title of 'The Old Sea Chanties,' arranged for chorus and orchestra by Mr. Arthur Fagge. The soloists were Madame Mary Conly, Mr. Joseph Reed and Mr. Julien Henry. Mr. Arthur Fagge conducted.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

November 15, 1906.

The opening of the concert season was specially devoted to the memory of our native composer Anton Bruckner, who died ten years ago, whose works have gained so much in reputation, and whose personal friends and pupils are living and working in our midst. Ferdinand Löwe, certainly the most able interpreter of Bruckner's music, commenced this memorial celebration with the *Adagio* from the seventh Symphony, and ended with a brilliant performance of the eighth Symphony. The latter work was also given by the Philharmonic Orchestra, under the direction of Franz Schalk, who, like Löwe, studied under Bruckner. But at the concerts of the Gesellschaft der Musikfreunde, Schalk conducted Bruckner's D minor Symphony, dedicated to Richard Wagner, and the Mass in F minor, one of his finest works. Finally, the Hofcapella, of which Bruckner was formerly organist, performed his first Mass in D minor. Whereas during Bruckner's lifetime his works were received with one-sided, noisy, ostentatious applause, now their merits are recognized in a quieter spirit, and with that truer understanding which time brings with it.

The conductors at the Philharmonic concerts appeared in turn. Felix Mottl conducted Schumann's C major Symphony and Hans Pfitzner's incidental music to Kleist's drama, 'Kätchen von Heilbronn,' but without creating any deep impression. On the other hand, Schalk had the lucky idea to give Beethoven's great Fugue in B flat (Op. 133), played by the whole string orchestra, a proceeding justified by the peculiar and powerful nature of the work. The same thing had already been done by Bulow when he was conductor of the Meiningen Orchestra, and with extraordinary effect. The performance here was excellent and created much excitement. Schalk was equally successful in Elgar's Variations, and with this orchestra the tone beauties were revealed with all clearness and brilliancy, while in the rendering of Tchaikovsky's F minor Symphony the orchestra literally surpassed itself.

At the Concert Society we heard Handel's Concerto grosso in E minor, an overture by Max Schillings—one of the modern kind named Symphonic Prologue—to 'Œdipus Rex'

of Sophocles, Beethoven's 'Eroica,' and a Tragic Overture in C minor by Ignaz Brüll, who celebrated here his sixtieth birthday. It was a real pleasure on this occasion to be able once again, and after a long period, to admire Brüll as a pianist in Beethoven's E flat Concerto.

At the Opera we have had a passing novelty, 'The Polish Jew,' by Erlanger. The subject was not fresh, for a few years ago we had an opera of the same name by Weiss, an able Czechish composer. But the music presented to us by the French composer was not new, and so was a failure. A new, pleasing and refined ballet, 'Marionette-treue,' by a young and gifted, though unfortunately blind, composer, Rudolf Braun by name, pleased in spite of the weak action, and it has been accepted as part of the repertoire of the Court Opera. Braun has already won a good reputation by some excellent chamber-music. Gustav Mahler has again distinguished himself as a conductor, by the performance of Hermann Goetz's opera 'The Taming of the Shrew.' The beautiful, sincere music of this work, the wonderfully poetical staging, and the careful study that had been given to the vocal, instrumental, and especially dramatic portions produced unity of the rarest and most elevating kind. With true zeal, the Jubilee Theatre is now cultivating opera, and by its performances of works by Mozart under the direction of its eminent conductor, Alexander von Zemlinsky, has met with marked success. The rendering of 'The Marriage of Figaro' was masterly; 'The Magic flute' and 'Don Juan,' which soon followed, were almost as good.

Two performances of sacred music deserve mention: one, of Beethoven's Mass in C by the Hofcapelle, on account of the excellent interpretation under the direction of Carl Luze, and the other, at St. Charles's Church, of Schumann's remarkable Mass which, being so rarely heard, is therefore little known.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The first of the Queen's College Chamber Concerts was given in the Examination Hall of the College on November 8. Miss Madge Murphy was the violinist, Mr. Herbert Walenn the violoncellist, and Dr. Laurence Walker the pianist. The programme comprised the Sonata for pianoforte and violoncello by Saint-Saëns (Op. 32), Corelli's 'La folia,' for violin, pieces by Massenet and Godard for violoncello and Beethoven's Pianoforte trio (Op. 11). Miss A. C. Kemp sang songs by Marcello, Ponchielli, and Stanford's 'Three Miniatures' (Op. 77). Dr. Walker contributed as his solo Brahms's variations on a theme by Schumann (Op. 9). All these works were performed in a thoroughly artistic manner, and the concert was an excellent opening of what promises to be a successful series.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Of the principal events in November the most important has been the Birmingham Festival Choral Society's rendering of Mendelssohn's 'St. Paul,' which has not been heard in this city since 1897. The performance took place in the Town Hall on November 1, under Dr. Sinclair's conductorship. The choristers were in thorough sympathy with Mendelssohn's music, and infused into their singing the right colour, breadth of tone, and the necessary temperament without exaggeration of sentiment. The voices were bright and ringing in quality, and in attack and ensemble the whole performance gave proof of earnest preparation. The soloists were Mrs. Henry J. Wood, Miss Edna Thornton, Mr. John Harrison and Mr. Dalton Baker. Mr. C. W. Perkins admirably discharged the duties of organist.

Much interest was vested in the first performance here of Sir Hubert Parry's cantata, 'The Pied Piper of Hamelin,' which the Birmingham Choral Union introduced at its first concert of the season in the Town Hall on November 17, under Mr. Thomas Facer's conductorship. The choir also sang some unaccompanied part-songs by Pinsuti and Barnby with admirable beauty of tone and expression. Mr. Joseph Reed and Mr. Montague Borwell were the soloists.

The Birmingham Choral and Orchestral Association gave a performance of Coleridge-Taylor's 'Hiawatha's wedding feast' and Mendelssohn's 'Hymn of Praise,' under Mr. Joseph H. Adams's conductorship, on November 3. Mr. Edward Arthur sang the beautiful air 'Onaway, awake beloved,' very impressively, while Miss Amy Kendal, Miss Anna Williams, and Mr. Edward Arthur took part in the 'Hymn of Praise.'

We have also had a delightful week of opera at the Theatre Royal, presented by the Moody-Manners Opera Company, and Madame Patti, at the Harrison concert on November 5, was received, as of yore, with brilliant *acclat*.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Society of Instrumentalists commenced its season with a concert on November 3, at the Victoria Rooms, under the direction of Mr. George Riseley. Mr. Harold Bernard led the band. Miss Mildred Pritchard was the solo pianist, the vocalists being the Misses Katherine and Eveline Gerrish, who were heard with pleasure in songs and duets.

Broadmead Baptist Church Choir, with the assistance of others, gave the annual concert on November 7, when Van Bree's 'St. Cecilia's Day' was given with orchestral accompaniments, the soloist being Miss Eveline Gerrish. Mr. R. C. Young, organist of the church, conducted the performance, which afforded gratification to a large audience.

On November 8, the Clifton Quintet held the first concert of their fifth season at the Victoria Rooms, and excellent performances were given by Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). Brahms's Pianoforte trio in C (Op. 87) and Schubert's posthumous Quartet in D minor were performed. Miss Gleeson-White was the vocalist.

The Bristol Choral Society opened its season on November 10 with a fine rendering of Coleridge-Taylor's 'Hiawatha,' choir and band numbering upwards of 500 performers. Mr. Arthur W. Payne was the leader, and Mr. George Riseley conducted. The soloists were Miss Agnes Nicholls, Mr. Wilson Pembroke and Mr. Francis Braun.

On November 14 one of a series of educational concerts for children and young students was given at the Victoria Rooms, where an interesting programme was interpreted in the presence of a large audience. Miss Margaret Lloyd gave an instructive address, and this was followed by a performance in which the following took part:—Mrs. E. T. Daniell (vocalist), Miss Gertrude Wade and Miss Ida Home (violin), Miss May Thomas and Miss Elsie Bennett (pianoforte), Miss Gladys Home (viola), and Miss Rosa Button (violoncello).

The first of a series of orchestral concerts was given at Colston Hall on November 21 by Mr. George Riseley, who conducted fine performances of works interpreted by the London Symphony Orchestra, with Mr. Arthur W. Payne as leader. Mr. Harold Bauer was the solo pianist, and Miss Eveline Gerrish and Mr. Santley were the vocalists.

At St. Thomas' Church a series of mid-day organ recitals on Thursdays has been arranged to be given by the following Bristol organists:—Mr. R. T. Morgan (St. Mary Redcliffe), Mr. W. F. Hek (St. John's, Bedminster), Mr. C. Inman (Bushy Park Chapel), Mr. A. Warrell (St. Nicholas), Mr. W. E. Smith (St. Peter's), and Mr. W. A. Lamb (St. Thomas).

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The afternoon chamber music recitals of the Royal Dublin Society commenced on November 5, this and the two subsequent programmes being provided respectively by the London Trio, Mr. Alfred Hollins (in an organ recital), and the Max Mossel Quartet. On November 7 Mr. Vincent O'Brien's choral society gave a miscellaneous choral and orchestral concert including Stanford's 'Paudrig Crohoore' and Mendelssohn's 'Hear my prayer' in the Round Room, Rotunda. The soloists were Mr. J. F. MacCormack (tenor) and local artists and amateurs.

The Dublin Orchestral Society, conductor Dr. Esposito, gave its fourth concert for the year in the presence of a large audience on November 14. The occasion deserves special notice, as Beethoven's 'Eroica' symphony, rarely heard in Dublin, was performed by the Society for the first time. The programme included Humperdinck's Vorspiel to 'Hänsel und Gretel,' Saint-Saëns's Prelude to 'Le Déluge,' the ballet-music from the second act of Verdi's 'Aida,' and a very impressive performance of Wagner's 'Tannhäuser' overture. Their Excellencies the Lord Lieutenant and the Countess of Aberdeen honoured the Society with their presence on the occasion.

On October 25 the Royal Irish Academy of Music gave a concert of chamber music at the Artient Concert Rooms. Various members of the chamber music class took part in Gade's Pianoforte trio in F, Beethoven's String quartet in C minor (Op. 18, No. 4), and Rheinberger's Pianoforte quartet in E flat. The performances of the young people reflected much credit upon themselves, no less than upon their professor, Herr Bast.

Miss Nora Thomson gave a violin recital in the Artient Concert Rooms on November 19, when she played Jensen's 'Suite Moderne,' Max Bruch's 'Swedish Dances,' Spohr's 'Gesangsscene,' Beethoven's Romance in F, and one of Brahms's Hungarian dances. Miss Sophie Allen was the accompanist, and Mr. Denis O'Sullivan sang several songs in his usual attractive manner.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Recitals have been so abundant lately that little more than enumeration of them is possible. Of special artistic interest was the pianoforte recital on November 12 of Mr. Paul Della Torre, consisting entirely of Chopin's music, in the selection of which Mr. Della Torre went entirely off the beaten track. A Bach recital, pianoforte and harpsichord, by Madame Wanda Landowska, on November 7, formed the first of this session's Historical Concerts (under Prof. Niecks's direction) in the University Music Class Room, and by reason of the performer's unaffected purity of style and lucidity it proved a musical treat of the highest order. On November 19 the Amateur Orchestral Society provided their friends with a capital feast of music, under the guidance of Mr. T. H. Collinson, and the renderings maintained the best traditions of the Society. Beethoven's fourth Symphony, the 'Midsummer Night's Dream' music, the overtures to 'Anacreon' and the 'Merry Wives of Windsor,' were the chief features of an enjoyable programme, and songs were agreeably contributed by Mr. William Howorth.

The Classical Concerts so long and honourably associated with the name of Mr. Denhof are being continued by Messrs. Methven & Simpson, and a most auspicious start was made on November 17 with a concert by the distinguished brothers Mark, Jan, and Boris Hambourg, assisted by Miss Ida Kopetschny as vocalist and Mr. Benno Scherack as accompanist. Other visitors to our city have been Miss Rosa Olitzka and M. Zacharewitsch, M. de Pachmann, and Messrs. Harold Bauer and Jean Gerardy.

Interesting recitals have also been given by the following local artists: Miss Maie Thom (soprano), Miss Margaret Kennedy (contralto), Miss Marion Richardson (mezzo-soprano), Miss Marion Dalziel (soprano), Miss Belle Thynne (soprano) and Mr. Alfred C. Young (baritone).

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Paisley Philharmonic Society, now conducted by Mr. James Pattinson, made a creditable appearance on October 30 in a programme which included Beethoven's 'Egmont' overture, Haydn's 'Clock' symphony, and compositions by Cowen, Gounod, and others. The first concert by Mr. Cullen's Choir, a new organization on the lines of the Glasgow Select Choir, also took place on October 30, and was in all respects most successful. The choir consists of sixteen well-trained vocalists, whose voices blend excellently and whose tone is of very fine quality, and under a conductor of skill and experience it is a choir capable of doing much artistic work.

After a lapse of sixteen years the Hillhead Chamber Music Association has resumed activity, and the first concert of the series (on October 31) was given by the Nora Clench Quartet. The programme embraced works by Haydn and Brahms, and a Trio for strings by Dohnányi, given on this occasion for the first time in Scotland. A feature of the concert was the fine singing of Miss Grainger Kerr. The first two of the chamber concerts organized by the Pollokshields Philharmonic Society were given on November 5 and 12 respectively, when the programme was sustained by the Verbruggen Quartet, who gave a delightful rendering of quartets by Mozart and Tchaikovsky, and Beethoven's Serenade Trio in D for strings. Miss Ailie Cullen, besides acting as accompanist, played with acceptance the pianoforte part in Schumann's Quintet (Op. 44).

The opening concert of the Choral and Orchestral Union's season was given on November 13, when Dr. Cowen and the Scottish Orchestra were welcomed with great heartiness by a large audience. The personnel of the band remains almost unchanged, and Mr. Henri Verbruggen again occupies the post of first violin. In addition to such well-known numbers as the overture to 'A Midsummer Night's Dream' and Tchaikovsky's fifth Symphony, the programme included two novelties—Coleridge-Taylor's symphonic variations on an African air, and Sibelius's tone-poem 'Finlandia,' both receiving sympathetic interpretation at the hands of Dr. Cowen. Madame Kirkby Lunn contributed some songs, and gave a highly dramatic rendering of Saint-Saëns's 'La Fiancée du Timbalier.'

Other events worthy of notice have been pianoforte recitals given by Messrs. Matt. Lowson and Alfred Graham; a pianoforte and violin recital by Messrs. Philip Halstead and Horace Fellowes; and a performance of Haydn's 'Creation' by the Barony Parish Church Choir, under Mr. A. Ferguson.

Associated with the Scottish Orchestra, the Choral Union gave a capital performance of Verdi's 'Requiem' on November 20. The singing of the chorus—thanks to Mr. Bradley's care and skill—reached a high level of excellence, and the soloists, Misses Alice Lakin and Agnes Nicholls, and Messrs. Henry Brearley and Frederic Austin, performed their parts with much acceptance. A word of praise is due to the Scottish Orchestra for their finished accompaniments.

In connection with the George Buchanan Quaker Centenary celebrations at the University on November 1, it is interesting to note that music had a place, although not one of the first importance. Buchanan's Latin paraphrases of Psalms 1, 23, and 100 were sung by the choir of Glasgow Cathedral, with Mr. Herbert Walton at the organ, to tunes taken from the collection of Nathan Chytraeus published in 1595. The Rev. Dr. Bell supplied the audience with some concise notes on the celebration music.

The position of organist and choirmaster to the University has been filled by the appointment of Mr. A. M. Henderson, a young Glasgow musician of great promise and ability. In making the appointment the University Court had the guidance of Sir Walter Parratt.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

It is a matter of great gratification to the Gloucester Choral Society that Mr. Joseph Bennett has consented once again to fill the office of president. He made the welcome announcement at the annual meeting, when he delivered a most interesting address on modern musical tendencies and warned local societies against moving, as regards selection of works for performance, in too narrow a circle.

The present is rather a time of preparation than of performance with the several Gloucestershire musical organizations, but there has been great activity amongst the impresarios, Cheltenham being especially favoured by visits from eminent performers.

The free recitals of sacred music in Gloucester Cathedral have been continued, the one given on November 15 being the one hundred and eighty-third since the inception of the movement in 1886.

At a meeting of the Standing Committee of the Stewards for the Gloucester Musical Festival, held on November 17, it was decided to ask Sir Charles Stanford, Mr. Granville Bantock, and Dr. Herbert Brewer to write new works for the meeting of the Three Choirs next September. Sir Hubert Parry expressed a desire that his 'Love that casteth out fear' should be repeated rather than that he should compose a new work for the occasion.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Liverpool Orchestral Society's concert took place on October 27, when Mr. Granville Bantock conducted Tchaikovsky's 'Pathetic' symphony, Dvorák's symphonic poem 'Heldenlied,' Berlioz's 'Carnaval Romain,' and Glinka's 'Russian and Lioudmilla' overtures. Miss Amy Castles was the vocalist.

Mr. Santley came in for a splendid reception from his fellow-townsmen when he sang at the Sun Hall on November 5. The veteran was in capital voice, and the vigour of his singing of 'To Anthea' was worthy of his best days. Mr. Herbert Morris was the accompanist, and also gave an excellent example of his powers as a solo pianist. The third Philharmonic programme on November 6 included Beethoven's 'Choral' symphony, with Miss Perceval Allen, Miss Edna Thornton, Mr. Webster Millar and Mr. Fowler Burton as soloists, and Sir Hubert Parry's 'The Pied Piper of Hamelin.' The characteristic music of the latter work was effectively interpreted under Dr. Cowen's direction.

The revival in this city of the Richter concerts, after an interval of two years, has quickened the interest of the public to an unusual extent, and when Dr. Richter took his place at the Philharmonic Hall on November 13 he had an exceedingly warm greeting. The programme included Tchaikovsky's 'Francesca da Rimini' symphonic poem, and Beethoven's C minor Symphony.

At the Symphony Orchestra's second concert, on November 12, Tchaikovsky's 'Romeo and Juliet' overture was performed, Mr. Albert Garcia being the singer of the evening. The Misses McCullagh gave another of their successful concerts on November 19, when they were assisted by Miss Lillie Wormald. The Welsh Choral Union, conductor Mr. Harry Evans, gave a splendid rendering of Coleridge-Taylor's 'Hiawatha' on November 17, Miss Louise Dale, Mr. John Harrison and Mr. Charles Tree being the soloists.

The Philharmonic Society's fourth concert on November 20 was devoted almost entirely to orchestral music, the programme including Tchaikovsky's 'Polish' symphony. Madame Clara Butt was the vocalist.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the second of the Hallé concerts, on October 25, the programme included the 'Domestic' symphony, Brahms's variations on Haydn's 'St. Anthony' theme, and Liszt's Rhapsody No. 1 in F. Miss Evangeline Florence was the solo vocalist. The third concert, on November 1, was choral. With Miss Muriel Foster as the soloist, Dr. Richter secured a most impressive interpretation of Brahms's Rhapsody. Orchestra and choir again distinguished themselves in the performance of 'The Dream of Gerontius,' for which the principals were Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Frederic Austin. At the following concert, on November 8, Señor Sarasate played Mozart's Concerto in A (K. 219), and two of his own lighter compositions, with Bach's 'Chaconne' as an encore. The orchestral selections were Schumann's Symphony in B flat, Dvorák's Symphonic variations on an original theme, and the 'Fidelio' overture. At the concert on November 15, Mr. Carl Fuchs, principal violoncellist of the Orchestra, performed Schumann's Concerto in A minor (Op. 129); but it was by means of the happy piquancy of his execution in connection with Dvorák's Rondo (Op. 94) that he captured his audience. The works for the orchestra were Elgar's 'In the South' and Wagner's 'Tannhäuser' overtures, and the Bach Suite for flute and strings in B minor. The

delightful flute playing of Mr. V. L. Needham and his three colleagues in the eighth and last number of the suite—designated 'Badinerie'—achieved for the movement the rare concession of an encore. Mr. John Coates sang the three 'Elizabethan Pastorales' composed for him by Dr. A. Herbert Brewer.

Señor Sarasate was the centre of interest at the afternoon recital of the Gentlemen's Concerts on November 7. Señor Sobrino played very capably several pianoforte solos, and he joined Señor Sarasate in a performance of the 'Kreutzer' sonata. Fröken Theodora Salicath, the vocalist, sang some of her songs in her own native Scandinavian.

The Brodsky Quartet—Dr. Brodsky and Messrs. Briggs, Speelman and Fuchs—commenced their series of six chamber concerts on October 24. The programme contained a quartet by Ottokar Nováček, in E flat (Op. 10), Schubert's posthumous quartet in G, and Beethoven's Trio (Op. 1, No. 1). Mr. Egon Petri joined Dr. Brodsky and Mr. Carl Fuchs in the performance of the Trio. Nováček, who died six years ago at the age of thirty-three, was the viola player in Dr. Brodsky's Quartet Union at Leipzig.

Lady Hallé took part in the second concert of the Quartet, on November 21, receiving the warmest of Manchester welcomes. With Dr. Brodsky she played Spohr's Duet for two violins in D (Op. 67). The quartets, finely played, were Schumann's in F (Op. 41, No. 2), and Beethoven's in B flat (Op. 130). The first of Mr. Max Mayer's chamber concerts was given on November 19, when he had as colleagues Madame Marie Soldat (violin) and Mr. Percy Such (violinello) in the performance of Grieg's Sonata for pianoforte and violinello in A minor (Op. 36), Brahms's Sonata for pianoforte and violin in G (Op. 78), and Beethoven's Pianoforte trio in D (Op. 70, No. 1). The last-named was specially well played. Mrs. Max Mayer was the vocalist, three of her songs—in manuscript—being the compositions of the concert giver.

'Samson' was performed at Mr. Brand Lane's second subscription concert on November 10. The choir sang excellently well. The principals were Madame Conly, Miss Alice Lamb, Mr. Herbert Grover, and Mr. Robert Radford. The services of Miss Meta Diestel (vocalist), Mr. Leonard Borwick (pianoforte), Mr. Theodor Spiering (violin) and Mr. Carl Fuchs (violinello), were available for the opening concert at the Schiller-Anstalt on October 27. Mr. Spiering is a capable executant professionally engaged at Chicago. The three artists gave a remarkably fine rendering of Brahms's Pianoforte trio in C minor.

The second of the Promenade Smoking Concerts, under Mr. S. Speelman's conductorship, took place on November 3. The first part of the programme was occupied with examples of the lighter French school, and the second part was devoted to Wagner. Madame Effie Thomas and Mr. Webster Millar were the vocalists. Edward German's 'Gipsy Suite' had a place in the programme of the following concert, on November 17, when the Tarantella movement was rapturously encored. The brilliant execution of Mr. Josef Greene—he played the first movement of Rubinstein's Pianoforte concerto in D minor and Liszt's Polonaise in E—produced a great impression. Mr. Fowler Burton was the vocalist.

Miss Edith Robinson has organized a Ladies' Quartet with herself as first violin. Her colleagues are Miss Isabel McCullagh, Miss Daisy Jordan and Miss Mary McCullagh. At the first concert on November 2 the programme contained the characteristic quartet by Claude Debussy in G minor (Op. 10), Brahms's Quartet in A minor (Op. 51, No. 2), and Haydn's delightful Quartet in D (Op. 64, No. 5). Mr. Frank Sant-Angelo, an able pianist, brother of Mrs. Pauline Sant-Angelo, has arranged a series of four semi-classical concerts, which he has christened 'Bohemian.' The first was held on November 12, when Miss Freda Levey (soprano), Mr. Percy Rhodes (tenor) and Mr. Arthur W. Kaye (violin) were colleagues of Mr. Sant-Angelo in interpreting the programme, an interesting item in which was a soprano scena, based on the 'Medea' legend, and composed—and, we understand, written—by Signor Tartaglione, of the Royal Manchester College of Music.

'The Vicar of Wakefield,' a light opera, with pleasant music by Madame Liza Lehmann, came to its first performance at the Prince's Theatre on November 12. The company has been organized by Mr. David Bispham, who, of course, is the Dr. Primrose of the cast.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The only public orchestral concert of the season was held on October 26, when the programme included Beethoven's seventh Symphony and Brahms's variations on a theme by Haydn, nobly performed by the Hallé Orchestra under Dr. Richter. Other items were Weber's 'Euryanthe' and Berlioz's 'Carnaval Romain' overtures, and Liszt's 'Les Préludes.' Miss Evangeline Florence was the vocalist.

Mr. Wall and his associates performed Stanford's Pianoforte quintet in D at the Newcastle Musical Society's concert on October 30. At the Classical Concert Society's first meeting on November 12 the programme was devoted to Beethoven and Schumann. Pianoforte trios were played by Madame Marie Fromm, Miss Elsa Wagner, and Mr. Willy Lehmann; but the striking feature of the evening was the impassioned and artistic singing of Fraulein Meta Diestel, who contributed Beethoven's six Gellert songs (Op. 48) and Schumann's song-cycle 'Frauen Liebe und Leben.'

On November 7 the rebuilt Victoria Hall at Sunderland was first devoted to serious art by the performance of 'Hiawatha's Wedding Feast' and Goring Thomas's 'The Sun-worshippers,' performed by the Sunderland Philharmonic Society. Miss Elsie Foster and Mr. William Green were the soloists. Mr. N. Kilburn conducted, and the Hallé Orchestra supplied the instrumental accompaniments.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Nottingham Sacred Harmonic Society opened its fifty-first season on November 15 with a concert performance of Wagner's 'Flying Dutchman.' Under Mr. Allen Gill's careful training the chorus came off with flying colours; the quality, the attack and finish, as well as the breadth of tone being unusually fine. The same cannot unfortunately be said of the orchestra, but until more opportunity is found for full rehearsal of band and chorus, this must naturally be the result. It is a pity that such an orchestra cannot be got together for at least three full rehearsals. The solos were well rendered by Miss Gleeson-White (Senta), Miss Hedwig Hantke (Mary), Mr. Alfred Heather (Eric), Mr. Samuel Masters (Steersman), Mr. Dan Price (Daland), Mr. Frederic Austin (Dutchman). Under Mr. Gill's direction an excellent performance was rendered.

On November 6, Mr. Rohan Clency gave a violin recital; on November 7, Herr Kreiser's recital was full to overflowing and enthusiastic to a degree; and on November 14 Mr. Maynard Grover gave a pianoforte recital, when he was assisted by Mr. Robert Radford, both of whom received a hearty welcome in their native city.

The Leicester Symphony Orchestra gave its first concert on October 26, when the programme included Beethoven's 'Fidelio' overture, Mozart's G minor Symphony, Jensen's Suite, and German's 'Nell Gwyn' dances. The vocalists were Miss Justina Keightley and Mr. George Pochin; violin solos were contributed by Mr. J. Colin Muston, leader of the Orchestra, and bassoon solos by Mr. J. W. Bird. The Orchestra, of about seventy performers, was ably directed by Mr. J. A. Adcock.

A concert recital of Bizet's 'Carmen' was given by the Leicester Philharmonic Society, under the direction of Sir Herbert Marshall, on November 8. The work was ably conducted by Mr. H. B. Ellis, and the production met with an enthusiastic reception.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The visit of the Moody-Manners Opera Company early in November was notable for a novel form of local co-operation. Hitherto such aid in operatic enterprises has been limited to the provision of committees and guarantees. But the formation, six months ago, of a choral society for the study of grand opera, directed by Mr. J. Duffell, made practical music collaboration possible. Sixty-five members of the new Society were specially rehearsed and 'dressed' by

Mr. Manners, and took part with success in the choral portions of 'Tannhäuser' and 'Lohengrin.' So satisfactory was this new departure that in the following week about fifty of the same party were dispatched to Birmingham with equally good results. The Society has now taken up the study of 'Faust' and 'Aida.'

The Penistone Choral Society is still progressing under Mr. J. Cooper's zealous directorship. In proof thereof an excellent performance of 'Acis and Galatea' was given on November 14.

At an interesting chamber concert, promoted by Miss Hickmott, at the Girls' High School, on November 8, Brahms's Pianoforte trio in C minor (Op. 101) was admirably played by Miss Hickmott, Mr. Ellenberger and Mr. E. Thorpe. Mozart's Pianoforte quartet in G minor and Brahms's String quintet in F (Op. 88) were also included in the programme.

Brahms predominated also at the opening concert of the Sheffield Chamber Music Society on November 20, when Miss Fanny Davies and Mr. Mühlfeld played the duet Sonatas, Op. 120, Nos. 1 and 2, for pianoforte and clarinet. Miss Davies also played Beethoven's Pianoforte sonata in A flat (Op. 110).

A performance of Pattison's 'The wise men' at Glossop Road Baptist Church, under Mr. E. Booth, on November 11, indicated a laudable desire on the part of the choir to go beyond the limitations of ordinary service music.

Berlioz's 'Faust,' performed by the Sheffield Musical Union on November 22 is, chorally, exactly suited to the peculiar qualities of Dr. Coward's dauntless choristers. They revelled in the picturesque variety of its numbers depicting peasants, revellers, soldiers, fairies, demons, &c., with realistic dramatic fidelity. The playing of the orchestra was less successful, save in the March and the Ballet music, which were admirably rendered. The soloists were Madame Conly, Mr. Henry Brearley, Mr. Charles Tree and Mr. R. Charlesworth.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

Music in Yorkshire is rather a long time in getting under way after the summer recess, and it is not till near the end of October that anything occurs deserving of record. On October 24 the Bohemian Chamber Concerts began their eighth season, the programme including quartets by Beethoven (Op. 59, No. 2), Grieg and Haydn, of which very enjoyable performances were given by Messrs. Elliott, Wright, Moxon and Bolton. A striking proof of the success of these unconventional 'smoking concerts' is afforded by the fact that another series on similar lines has been organized by the 'Rasch' Quartet (Messrs. Rasch, Drake, Haigh and Giessing), which opened its first season on November 7 with every prospect of success. During the season it is proposed to give all Beethoven's so-called 'posthumous' quartets, and the first (Op. 127) was the chief feature of this concert. On October 27 the first of the Municipal Concerts, founded by Mr. Fricker, the organist of the Town Hall, was made the occasion of the reception of the Leeds and Sheffield choir that recently visited Germany. Dr. Coward conducted a considerable portion of 'The Dream of Gerontius,' which was sung admirably, but sounded strangely incomplete to the accompaniment of nothing but pianoforte and organ, and a selection from the 'Messiah' and some part-songs were more satisfactory and artistic in effect. The principals were Miss Lillian Dews, Mr. Brearley and Mr. Charlesworth.

The Philharmonic and Subscription series of concerts began on October 31, when the musical public of Leeds were embarrassed by having to choose between the Carl Rosa company's production of 'Fidelio' and the Philharmonic Society's performance of Dvorák's 'Spectre's Bride,' under Sir C. V. Stanford, and Sir Hubert Parry's 'Pied Piper' under its composer's direction. The humour of the latter work was well brought out, and it made a very favourable impression. The principals were Madame Ella Russell, Mr. Gervase Elwes and Mr. Francis Braun. The Municipal Orchestra, at its concert on November 10, gave, under Mr. Fricker's direction, very finished and artistic performances of the 'Eroica' symphony, the 'Siegfried Idyll,'

and Tchaikovsky's first Suite, which were the chief features of a programme whose only fault was its length. Mr. Arthur Grimshaw conducted his 'Two English melodies,' very artistically adapted for string orchestra. Mr. Arthur Haywood was pianist, and Mr. Fred Taylor vocalist. The Leeds Musical Evenings, which have now attained their majority, afforded a programme of quite unusual interest on November 13, when Mrs. Henry J. Wood, with Mr. Wood at the pianoforte, gave a vocal recital, varied by the highly artistic playing of the gifted young pianist Miss Leginska, and the violinist Mr. Macmillan, both of them finished executants and endowed with a full share of the artistic temperament. It does not say much for the artistic enterprise of Leeds that Sir Hubert Parry's 'Judith' should have had to wait eighteen years before it was introduced to a town supposed to be specially interested in choral music. The omission has, however, been tardily remedied by the performance, excellent in many respects, given on November 14 by the Choral Union. The chorus-singing, under Dr. Coward's conducting, was brilliant and full of zest. Miss Agnes Nicholls gave a really inspired reading of the title-role, and the other chief parts were worthily filled by Miss Edna Thornton, Mr. H. Brearley and Mr. Herbert Brown. The Leeds Musical Union, of which Mr. Noel Bell is conductor, gave a concert on November 19, very finished performances of some part-songs by Philip Scharwenka deserving especial mention.

BRADFORD.

The Bradford Festival Choral Society, of which Dr. Cowen is now the conductor, celebrated its Jubilee in November, having been formed in connection with some festivals which were associated with the opening of St. George's Hall, the commodious if not exactly luxurious concert-hall that has served Bradford well for the past fifty years. On October 26 the Society gave 'Elijah,' with Madame Sobrino, Miss Peters, Mr. Saunders and Mr. Herbert Brown as principals, and on November 15 the actual jubilee celebrations took place, Sullivan's 'Golden Legend' being conducted by Dr. J. C. Bridge, who was the Society's conductor 1887-89, and Mr. Frederic Cliffe, a native of the district, who was its organist in 1874-76, conducting his recent Sheffield work, 'Ode to the north-east wind.' As might be expected, an extra amount of zest distinguished the performances, in which the solo parts were taken by Miss Agnes Nicholls, Miss Mabel Braine, Messrs. William Green, J. R. Singleton and Watkin Mills. The celebration was extended to a concert on November 19, when part-songs appropriate to the occasion, and including a glee by W. Jackson, the first conductor of the Society, were given under the direction of the chorus-master, Mr. H. A. Branscombe. The domestic nature of this part of the celebration was emphasised by the fact that the soloists were all local singers.

On October 20 the Permanent Orchestra resumed its proceedings with a concert the programme of which consisted of English and French music, the composers represented including Elgar, Cowen, German, Bizet and Guilmant, while the interest centred chiefly in a symphonic ballad by Mr. Ernest Blake, entitled 'Far from the madding crowd,' in which a couple of Dorset ballad tunes are made to serve as material and are used with exceptional skill, the construction of this attractive work being most artistic and full of interest. It was very creditably played under Mr. Blake's direction, Mr. Allen Gill conducting the rest of the concert. The subscription concert on November 2 was of orchestral music. A fine performance of Schumann's D minor Symphony was given, under Dr. Richter's direction, by the Hallé Orchestra, and Mr. Backhaus gave a brilliant yet artistic reading of Beethoven's fourth Pianoforte concerto. Miss Esta d'Argo was the vocalist. On November 20 Mr. Herbert Johnson, a young but gifted pianist, gave a recital of a very exacting nature, the programme including Schumann's G minor Sonata and a representative series of Chopin pieces, which he played brilliantly.

OTHER YORKSHIRE TOWNS.

The very flourishing Huddersfield Choral Society had an easy task in Berlioz's 'Faust,' which it gave on October 19, with Madame Conly, Messrs. H. Wilde, J. Browning and Charles Tree as an excellent cast of soloists. Dr. Coward

conducted and the chorus-singing was splendid in its colour and force. At the subscription concerts the appearance of Lady Hallé and Mr. Leonard Borwick, with Mr. Plunket Greene as vocalist, on November 20, has been the only event of note. The Halifax Orchestral Society, under Mr. Van Dyk, gave a concert on November 15, the programme of which included a Mozart Symphony and Max Bruch's G minor Violin concerto (Mr. Johan Rasch), as well as an overture, 'Amicitia,' written by Mr. Van Dyk especially for the Society. The Wakefield chamber concert on November 8 was distinguished by a performance of Brahms's F minor Pianoforte quintet by the Saunders string quartet party, with Miss Elsie Hall as pianist. Mr. Quinlan was the vocalist. The Keighley Musical Union, of which an enthusiastic local amateur, Mr. J. B. Summerscales, is conductor, gave Haydn's fresh and genial 'Seasons' on November 20, the principals being Miss Teresa Blamy, Mr. Alfred Heather and Mr. Joseph Lycett.

Hull now boasts of an orchestra, a number of local players having banded together to form the Hull Symphony Orchestra, of which Mr. Wallerstein has been appointed conductor. As most of the members are engaged at local theatres only afternoon concerts are possible, but at the three that have already taken place some creditable performances of interesting works have been given, including Haydn's 'La Chasse' symphony, the 'Unfinished' of Schubert, and Mendelssohn's 'Scotch.' Already the band is improving from its co-operation, and Mendelssohn's work was well played, the chief drawback to the excellence of the performances being that some of the prominent players are not as refined in tone and style as they might be. It is, however, a most interesting venture and promises well in an artistic sense. On November 16 the Hull Harmonic Society gave a good all-round performance of 'Elijah,' with Miss Ethel Wood, Miss Edna Thornton, Mr. John Bardsley and Mr. Frederic Austin. The chorus was efficient and Mr. Walter Porter conducted with ability.

Foreign Notes.

ANTWERP.

'Ryndwergen' (the Rhine-dwarfs), a new music-drama by a young Belgian composer, M. Auguste de Boeck, was produced here at the Flemish opera.

BERLIN.

The concert of the Lamoureux Orchestra from Paris, on October 21, at the Philharmonic Hall, was a great triumph for the French artists and their able conductor, M. Chevillard. The programme included Berlioz's 'Carnaval Romain' and Schumann's 'Manfred' overtures, Saint-Saëns's 'Danse macabre,' Mozart's G minor Symphony, &c. M. Saint-Saëns and M. Vincent d'Indy were also enthusiastically greeted on their appearance before a Berlin public, the former at the first Philharmonic concert, when he played his fifth Pianoforte concerto, the 'Africa' fantasia, and some smaller pieces; the other at a concert given by the pianist Rudolf Ganz, who played the solo part in the fine 'Symphonie sur un chant montagnard,' for pianoforte and orchestra, which M. d'Indy conducted in masterly style. — The Handel Festival, on October 25-28, has so far been the great event of the Berlin season. Three choirs took part — the Philharmonic, under Prof. Siegfried Ochs, the Hochschule für Musik, under Prof. Joseph Joachim, and the Singakademie, under Prof. Georg Schumann, but not in combination. Each choir was responsible for one concert; the Philharmonic choir performed 'Israel in Egypt,' the Hochschule singers were heard in the 'Ode on St. Cecilia's Day,' and the Singakademie in the rarely-given 'Belshazzar.' The fourth concert was devoted to chamber music. The performances were first-rate, especially that of 'Israel,' which created the utmost enthusiasm in a crowded audience. — On October 27, a new concert hall, the Mozartsaal, was opened with a concert in which a newly-formed Mozart orchestra, under the conductorship of Herr Paul Prill, displayed good qualities and greater possibilities in the future

in a programme devoted exclusively to Mozart and Beethoven. — In connection with the unveiling of the monument to Albert Lortzing, the Theater des Westens, on October 27, revived a long-lost fairy opera, 'Die drei Rolandsknapen.' The work was originally produced in Leipzig in 1849, since when it remained forgotten till it was brought to a hearing in Bremen early this year. — The new Lortzing monument in the Tiergarten was unveiled on October 28 with the ceremony usual on such occasions. Many artists, musical societies, deputations and others were present, and General-Intendant von Hülsen, representing the Kaiser, placed a wreath on the monument.

CARLSRUHE.

F. Smetana's rarely-heard grand opera, 'Dalibor,' was performed at the Court Theatre on October 30, and well received.

COLOGNE.

Max Reger's new orchestral Serenade (Op. 95) was produced by Generalmusikdirektor Fritz Steinbach at the first Gürzenich concert on October 23, and met with great success. The composer, who was present, declared the performance absolutely perfect. Madame Kirkby-Lunn, of London, sang an air from Mozart's 'Titus,' and contributed songs by Gustav Wolf and Richard Strauss. — At the second Gürzenich concert on November 6 a new symphony by the Hungarian composer Emanuel Moor was produced, and Signor Sgambati's melodious and impressive 'Requiem' was performed for the first time in Germany. Both composers were present to receive the warm congratulations of the audience, and to thank Herr Fritz Steinbach for most excellent performances.

CREFELD.

On October 27 and 28 the Konzertgesellschaft held an *In Memoriam* Schumann festival. The programme was of more than average interest, because it included such rarely-heard works as the first version of the D minor Symphony (as edited by Franz Wüllner), the beautiful 'Nachtlied' for chorus and orchestra, the Festival overture, with chorus, on the Rheinweilied, the Spanischer Liederspiel, and the first version for two pianofortes, two violoncellos and horn of the lovely Andante and variations (Op. 46). Of better known works 'Paradise and the Peri,' the Pianoforte concerto, a String quartet (Op. 41, No. 3), and many songs and solo quartets were included. Prof. Th. Müller-Reuter conducted.

DUISBURG.

'Paria,' a new work for soli, chorus and orchestra by Arnold Mendelssohn, words by Goethe, was produced, on October 21, by the Duisburger Gesangverein under Dr. Walter Josephson, and met with great success. The composer, who was present, was many times recalled, while the conductor was also warmly congratulated on an excellent performance of the difficult work.

DÜSSELDORF.

At the first subscription concert of the Städtischer Musikverein, on October 18, a tone-poem entitled 'Liebesfeier,' by Willy Mosbacher, was produced by Prof. Julius Butts, and received with much favour.

ESSEN.

Herr Ernst Boehe's new orchestral poem 'Taormina' was produced at the first subscription concert of the Essener Musik-Verein on October 24, under the direction of the composer. 'Taormina,' it will be remembered, is the name of a town in Sicily, province of Messina, and famous for its Roman ruins as well as for the glorious views toward Etna and over the sea. Herr Boehe's poem is distinctly a mood-picture, and suggests the poet's thoughts of Taormina's past greatness as well as of the present glories of nature as he views the blue sky, the sea, and the snow-clad volcano. In fact, the piece bears some resemblance in its 'programme' to the slow movement of Richard Strauss's 'Aus Italien' and Elgar's 'In the South.' The work, which lasts thirty minutes, is a worthy successor to the young composer's well-known 'Odysseus' pieces.

HAMBURG.

A cycle of thirty-five operas famous in musical history was recently started with Spontini's 'La Vestale,' of which Wagner thought so highly. The work failed to make an impression, however, and soon will doubtless once more be forgotten.

LEIPZIG.

At the first Gewandhaus Chamber concert a new manuscript Pianoforte quintet in F (Op. 47), by Prof. Georg Schumann, of Berlin, was successfully produced.

Herr Arthur Nikisch has resigned his post as director of studies at the Conservatoire, but will continue as professor of the conducting class.

MANNHEIM.

Richard Strauss's 'Salome' was enthusiastically received at its first performance at the local Court Theatre. A young singer, Fräulein Signe von Rappe, who, it is said, had only once before appeared on a stage, scored a striking success in the most difficult title-role, and was hailed a newly-risen star of the first magnitude.

PARIS.

M. Jules Massenet's latest opera, 'Ariane,' was produced at the Grand Opéra on October 31 with the greatest success. The libretto, by M. Catulle Mendès, deals with the story of Theseus and Ariadne, and offers opportunities for dramatic effects of which the gifted composer has availed himself in a masterly manner. In fact, the new work is voted the most dramatic of his numerous operas. The performance, conducted by M. Vidal, was all but perfect, Mesdames Lucienne Bréval as Ariane, Louise Grandjean as Phèdre, and M.M. Muratore as Theseus and Delmas as Pirithous having been equal to the composer's every demand.—'Les Armailles,' a two-act dramatic legend by M. Gustave Doré, was produced at the Opéra Comique on November 9, and well received. The work shows decided talent and would doubtless have gained even more admirers, if the 'book' were less gruesome and improbable. The climax is a fight between one of the Armailles, Kobi, and the ghost (!) of his whilom friend, the other Armailles, Hansli, whom Kobi had murdered to gain possession of the heroine, Madeli. On the same evening M. Jacques Dalcroze's one-act 'Le Bonhomme jadis' was performed for the first time in France. The charming little work had already been given in Germany under the title of 'Onkel Dazumal' ('Uncle once upon a time').

PRAGUE.

At the first of a new series of symphony concerts inaugurated by Dr. Gerhard von Keussler, Elgar's 'In the South' overture was performed and well received.

STUTTGART.

Liszt's oratorio 'Christus' has been performed here for the first time without cuts. Although the concert lasted no less than three and a-half hours, the work made such a deep impression that a second performance is already contemplated. Hofkapellmeister Pohligh conducted.

UTRECHT.

'Hiawatha,' an orchestral suite by Karl Kämpf, was performed on October 31 under the direction of Kapellmeister Hutschenruyter, and so enthusiastically received that it had to be repeated a few days later.

The death is announced in *Le Courrier Musical* of VLADIMIR WASSILIEWITSCH STASSOV, the Russian musical critic. Born at St. Petersburg in 1824, in 1845 he began to work at the public library, and in 1851 was appointed librarian of the artistic section of that institution. He wrote many notices concerning the composers of the New Russian School, from Glinka—whom Liszt called the 'Prophet-Patriarch' of Russian music—down to Tchaikovsky. With these two composers he was personally acquainted, also with Moussorgsky, César Cui, and Rimsky-Korsakov. He wrote a biography of Borodin, a memoir of Glinka, and a pamphlet 'L'Abbé Santini et sa collection musicale,' published at Florence in 1854. His contributions to musical literature between the years 1847 and 1894 were collected and published in the latter year in three volumes.

Country and Colonial News.

BRIEFLY SUMMARIZED.

ABERDEEN.—The great and well deserved success which attended the performance of Elgar's 'The Dream of Gerontius' last year induced Mr. William Litster and his excellent colleagues, vocal and instrumental, of the Aberdeen Musical Institute, to repeat their former triumphs, which they did on November 9 at the Music Hall. On this occasion the choral-singing reached a very high standard—phrasing, expression, intonation, and intelligence animating a most commendable interpretation of the music. Hardly less praise is due to the orchestra, while the names of the soloists—Miss Gertrude Lonsdale, Mr. Henry Brearley and Mr. Montague Borwell—are a sufficient guarantee of their efficiency. Mr. J. M. Riach led the band and Mr. Warren Clemens presided at the organ. Mr. William Litster, who conducted, is again to be congratulated on a performance which reflected great credit on all concerned.

BATH.—The Avon Vale Musical Society were honoured by the presence of Sir Hubert Parry at their annual concert, given in the Assembly Rooms on November 14. The programme included Schubert's 'Song of Miriam,' in addition to Sir Hubert Parry's 'The lotus-eaters' and 'Blest pair of sirens.' Both the latter works were conducted by the composer. Miss Gleeson-White was the soprano-soloist, and Mrs. Calverley Bewicke the reciter in 'The lotus-eaters.' After the concert Sir Hubert Parry was presented, on behalf of the members of the Society, with a silver-mounted tortoise-shell paper knife. In the course of a genial little speech acknowledging the gift, he said that nothing could be necessary to recall to his mind the delightful experience he had had that day, or the sympathetic response the performers had made to his baton.

BRIGHTON.—The Brighton Sacred Harmonic Society, at the Dome, on November 22, gave excellent performances of Sullivan's 'Golden Legend' and Gounod's 'Gallia.' The singing of the choir was most praiseworthy, and the entire concert, under Mr. Robert Taylor's experienced direction, was most enjoyable. Mr. Percy Taylor presided at the organ, and Mr. W. A. Baker led an efficient orchestra.

CHICHESTER.—The orchestral society, which was successfully inaugurated in May last, gave its second concert on November 6, and showed distinct signs of progress. The programme included Gounod's 'Mirella' overture, Mendelssohn's 'Scotch' symphony and 'Capriccio brillant,' and Smetana's 'Prodaná Nevesta' overture. The soloist in the Capriccio was Miss Isabel Hirschfeld, who also played Chopin's Scherzo in C sharp minor. Miss Edith Evans was the vocalist, and Mr. F. J. W. Crowe conducted.

GRAVESEND.—A new romantic opera, 'The mystic bells: or, The land of exaggeration,' composed by David Mackenzie, was produced for the first time by the St. Cecilia Musical Society in the Public Hall, Gravesend, on November 7, under the composer's direction, and met with a hearty reception.

MALVERN.—The first of this season's concerts given under the auspices of the Malvern Concert Club took place in the Assembly Rooms on November 3, Sir Edward Elgar, the Vice-President, being present. The programme was entrusted to the Hanley Caudon Vocal Society, conducted by Mr. John James, and the charm and finish of their singing was amply demonstrated in a varied selection of part-songs which included Brahms's 'Dirge of Dardhula,' Elgar's 'Feasting, I watch,' and Cornelius's 'O death, thou art the tranquil night,' the last-named especially being splendidly sung. Violoncello solos were contributed with much acceptance by Mr. Carl Fuchs, accompanied by Mr. Ivor Atkins.

MELBOURNE (AUSTRALIA).—Mr. Frederic Beard gave an orchestral concert in the Town Hall on October 6. The orchestra consisted of seventy-five professional players, and the programme included the 'Meistersinger' and 'Tannhäuser' overtures, and Tchaikovsky's 'Pathetic' symphony and 'Casse-noisette' suite, which were all admirably played under Mr. Beard's skilful direction.

Answers to Correspondents.

ORCHESTRA.—Mendelssohn composed his 'Festgesang' to celebrate the 400th anniversary of the invention of printing. The pieces—four in number—were performed at the unveiling of a statue to Gutenberg, erected in the Market Place, Leipzig, on June 24, 1840. The work is written for four-part male chorus with accompaniment of brass instruments, and was performed in the open air on the occasion above referred to. In Nos. 1 and 3 there is an echo orchestra (brass), which was conducted by Ferdinand David, while Mendelssohn led the main body of performers. In a letter written by the composer on June 22, 1840, after the first rehearsal in the Market Place, he says: 'I take my stand by the lamp-post, and David is 130 yards off with the second orchestra. It is an enormous business; over 200 men, 20 trombones, 16 trumpets, &c.' Spontini himself would scarcely say *Encore deux violons* this time.' No. 2 of the set of pieces was adapted by Dr. W. H. Cummings to Charles Wesley's Christmas hymn 'Hark! the herald angels sing.' For a letter of Mendelssohn's (in English) on the subject, see *THE MUSICAL TIMES* of December, 1897, p. 810.

TROMBONE.—(1) With regard to one of the small slides of your valve trombone having become fixed, we have to say that all slides should be withdrawn at times, in order to prevent them from setting. Should, however, a slide become fixed, a little grease should be placed at and round the outer end and edge of the tube by the bow, so that on the metal being carefully heated, before a fire or flame, it (the grease) will find its way down between the two tubes forming the slide, which it will liberate. Force should not be used, as the valve connected with the slide might thereby be strained and rendered useless. (2) As the note (E) in the violin piece is printed with a stem up and down, it should be played both on the E string and the A string, the latter by the fourth finger.

SCOT.—(1) For sacred pieces suitable for a junior choir of girls and boys try 'The Lord is my Shepherd' and 'By Babylon's waters,' by Henry Smart; 'O how amiable,' by J. H. Maunders; 'The Lord Himself is thy Keeper,' by Hugh Blair (all these are in two parts); Twelve sacred songs, by Stainer (in unison). (2) A sacred cantata for mixed voices may be selected from 'The daughter of Jairus' (Stainer), 'Olivet to Calvary' (J. H. Maunders), 'The Holy Child' (Thomas Adams), and 'The story of Bethlehem' (John E. West).

W. W.—(1) Brahms played (on the pianoforte, and from memory) his own adaptation of Bach's Toccata in F for organ; it has not been published. (2) The late Sir Herbert Oakeley did possess the autograph of Bach's Organ prelude and fugue in B minor. It was sold by Messrs. Sotheby on March 4, 1905, and realised £66. The MS. is regarded as one of the finest known specimens of the composer's handwriting. A reduced facsimile of folio 1 of the Prelude is given in Mr. E. M. Oakeley's 'Life of Sir Herbert Oakeley.'

J. E. C.—(1) No one is allowed to affix the letters 'R.A.M.' to his name. The only diplomas granted by the Royal Academy of Music are: Fellow, Associate, and Licentiate, each of these being abbreviated by the letters F.R.A.M., A.R.A.M., and L.R.A.M. (2) The studies of Isidor Philips and the compositions of Brahms and Tchaikovsky can be obtained from Messrs. Novello.

A BEGINNER.—'A scale of charges' may or may not carry weight in sending out a professional prospectus; it is purely a matter of opinion, the balance of which may be against the practice. 'Teacher's discount on music' is of a very varying nature.

W. D. R.—Your village amateur orchestra (strings and pianoforte) will find fond delights in Handel's 'Water Music,' as arranged, to suit your players, in No. 5 of Novello's Albums for pianoforte and stringed instruments, which might be followed with other pieces from the same series.

ERIN.—See the article on Irish Music, and a comprehensive bibliography, in the new edition of Grove's 'Dictionary of Music and Musicians' (ii. 507). It is obviously incongruous to put modern harmonies to an ancient air, Irish or otherwise.

GEO.—The value of a teaching connection is what it will fetch. An advertisement might result in a purchaser.

FRANCES.—Why not play your 'waltz, march, and two polkas' into the gramophone, and then get some competent musician to write down the strains as they come forth from the machine?

IGNORANT.—The hymn you seek is probably 'O for the peace which floweth as a river,' of which four of its six verses begin 'A little while.' It was written by Jane Fox Crowdon (1809-1863), and may be found in various hymnals.

BETA.—It is never too old to learn, anymore than it is never too late to mend; but at your age you would probably derive more satisfaction from the cultivation of your voice than you would in trying to master the violin.

BLACK COUNTRY.—Do not be discouraged; work on with persevering energy, although you have only one small room; remember that the largest room in the world is the room for improvement.

E. R. M.—We regret not to be able to trace the anthem: it is probably unpublished. Why not inquire of the Commandant at Kneller Hall, where you heard the anthem sixteen years ago?

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F. H. and CONCORD.—We regret not to be able to trace the songs you mention. Cannot you supply the names of their respective composers?

C. B.—The English version of 'Salvator mundi,' &c., is 'O Saviour of the world,' a collect from the 'Office for the visitation of the sick.'

W. N. S.—Altos (nearest congregation), tenors, basses.

ANXIOUS.—See answer to 'Frances.'

CONTENTS.

	Page
Soho and the House of Novello (<i>Illustrated</i>)	797
The Revival of Morris Dancing (<i>Illustrated</i>)	802
A Folk-Song Discussion	806
Occasional Notes (<i>Illustrated</i>)	809
Mr. Joseph Bennett	813
Sir Charles Stanford on Music Publishing	815
Church and Organ Music (<i>Illustrated</i>)	816
Peter Cornelius	821
Reviews	827
The Sackbut	828
'The Kingdom'	829
London Choral Society	830
Miss Smyth's 'Strandrecht' at Leipzig	830
Southport and its Musical Festival	830
Manchester Mill Girls	831
Royal Academy of Music	832
Royal College of Music	832
Royal Italian Opera	832
London Concerts	832
Music in Vienna	834
" Belfast	834
" Birmingham	834
" Bristol	835
" Dublin	835
" Edinburgh	835
" Glasgow	835
" Gloucester and District	836
" Liverpool and District	836
" Manchester	836
" Newcastle and District	837
" Nottingham and District	837
" Sheffield and District	837
" Yorkshire	838
Foreign Notes	839
Country and Colonial News	840
Answers to Correspondents	841

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DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

PAUL MAIL GAZETTE.

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

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PRESS NOTICES.

THE DUNDEE ADVERTISER (August 6, 1906).

There is one branch of psalmody, however, which has been much neglected in all the Scottish Churches—that of chanting. Indeed, it seems that the art of chanting was lost by the Protestants at the Reformation, and is only now beginning to show signs of revival. This resuscitation would be accelerated if conductors of Scottish psalmody could be induced to use an excellent little book published by Messrs. Novello & Co., Ltd., London, entitled "One Hundred Psalms (Bible Version) and the Canticles, pointed for Chanting." The editor, Mr. F. G. Edwards, has had much practical experience, and gives some valuable hints as to the best methods to be adopted in chanting; and has made an excellent selection of ancient and modern chants.

THE ABERDEEN FREE PRESS (July 23, 1906).

The Psalms most generally in use have been selected, and following these are the Canticles—all pointed and assigned to appropriate chants. The editor, bearing in mind the maxim that "good chanting should be good declamation joined to a musical intonation," has adopted a system of pointing that is at once simple and natural. . . . The chants are admirably selected for the purpose intended. They mostly all possess melodic interest, and are free from harmonic complications, while their compass, and in particular the reciting notes, has been arranged to suit medium voices. The book makes congregational singing not only possible but simple.

CHRISTIAN WORLD (September 13, 1906).

"One Hundred Psalms (Bible Version)" is the title of a work just issued by Messrs. Novello, which has been edited by Mr. F. G. Edwards. Evidently the publishers think that there is a future for chanting in the Free Churches. The editor's directions in the preface concerning the troublesome reciting tone are admirable. It is to be hoped that they will be heeded. The Anglican chant is a compromise between unmeasured music, and it is full of traps. Hurry, gallop, and false accents are common. Where is really perfect chanting to be heard? The chants are well chosen from sources old and new, and in deciding what psalms to include the editor has had the help of Dr. Monro Gibson. The type of the words is delightfully large and clear.

WESTERN DAILY PRESS (July 30, 1906).

The aim has been to select such chants as are singable, and with some old favourites are combined new ones by Messrs. Josiah Booth, Alfred Hollins, J. H. Maunders, and John E. West. The book is certain to be appreciated, and the carefulness manifested by Mr. Edwards in his other contributions is also shown in this effort.

MUSICAL JOURNAL (September, 1906).

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THE TIMES.

There was one novelty in the course of the evening,—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

THE DAILY CHRONICLE.

These attractive pieces merit popularity.

SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

GLASGOW HERALD.

They should please popular audiences all over the country.

GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encores.

GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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THE TIMES.

It is very interesting, apart from its intrinsic beauty, which is great, to see how closely the classical form has been preserved. . . . The first movement, which is introduced by a bass soloist and choir, in the words, "The glorious majesty of the Lord shall endure for ever," is a very original and finely developed *Allegro*, which only departs from the usual structural pattern at the close, when a dialogue between a violin and violoncello solo leads into the most charming movement of the work, an *Allegretto amabile* standing in the place of symphonic *Scherzo*. Its main melody is exquisitely suave, and a certain svelte graciousness calls up the image of some beautiful character. . . . The three "sayings" of Jesus chosen are such as point most distinctly to the essential part of Christian doctrine, since it is only through acceptance of these that the soul can be placed in the right attitude for the great ascription of praise which concludes the work and gives it its title, "Lift up your hearts." Here all is of the finest quality, from the bass "introduction," as it might be called, set to a plain-song melody from Marbecke, and the splendid chorus "Holy, Holy, Holy," the theme of which is taken from the same source. Technically this number is a set of variations more or less in Chaconne form, but the analogy is not pressed too closely, and with all the resources of his great contrapuntal skill, his strongly individual kind of harmonization, and the beautiful reverence and spirituality which were manifested in "Everyman," the composer reaches something very like sublimity.

DAILY CHRONICLE.

The novelty proved to be an attractive composition, with some fine opportunities for the chorus and many exceedingly charming orchestral passages. No applause, of course, was permitted, but the crowded audience listened with the deepest interest to Dr. Davies's beautiful numbers. It is not difficult to predict a great success for this clever work. It opens with the declaration for the bass soloist and chorus that "The glorious majesty of the Lord shall endure for ever." This is followed by a long movement for the orchestra. Next comes a sombre soliloquy for the soloist, the words of which are taken from Ecclesiastes, the singer being supposed to be contemplating rather than sharing the human lot. The *Finale* consists of a setting of the *Sursum Corda* and *Sanctus*, the chorus work being of a plain-song character.

THE TRIBUNE.

The work is earnest, and there is enough in the music to remind us that the composer is a church organist, also enough to show that he is well aware of the changes which have come over the art of music—a spirit of freedom in the matter of harmonic progressions, and especially of form. The first movement, an *Allegro energico*, in which various themes are exposed and to a certain extent discussed, follows to a large extent ordinary symphonic form. It leads without break to an *Allegretto amabile*, softness and sweetness being the prevailing features of the movement, which, as a contrast to the preceding one, is decidedly effective. The solo for the bass voice, entitled "Soliloquy," ends with a semi-chorus, while in the *Largo espressivo* are heard "Three Sayings of Jesus." The final chorus of praise is mostly concerned with the "Holy, Holy, Holy, Lord God of Hosts," in which the old plain-song version of the *Sanctus* is used.

YORKSHIRE POST.

Though the structure of the work may in its broad lines be referred to precedent, there is still ample scope left for individual treatment, and the music abounds in interesting and individual touches, so numerous and often so subtle that a very close acquaintance will be necessary to enable one to discover them all. . . . The first *Allegro* is founded on themes of great nobility, and here the composer reminds one of Brahms, not only in the general character of his music, but also in his power of welding fine details into a big and harmoniously conceived whole. The *Allegretto*, again, is charming, thoroughly genial and simple, without a trace of triviality, and combining conflicting rhythms without any suspicion of artificiality. . . . The *Sanctus* is most happy in conception, and the series of variations to which it gives rise suggests an endless *Alleluia*, and fit in perfectly with the general design. Altogether the work is original in design and full of interest.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1906,
AND SUNG BY MR. JOHN COATES.THREE ELIZABETHAN
PASTORALS

1. AN IDYLL.
2. AMONGST THE WILLOWS.
3. THE MORRIS DANCE.

COMPOSED BY

A. HERBERT BREWER.

Price, each, Two Shillings.

Full Score and Orchestral parts, MS.

THE TIMES.

Dr. Brewer was represented by "Three Elizabethan Pastorals," sung by Mr. John Coates with such admirable effect that the last had to be repeated. This, a description of a Morris dance, is an enchanting picture of a country merry-making, set to some excellent anonymous words, which are probably old. "An Idyll" and "Amongst the Willows" are also beautiful in a more romantic vein, and the three songs are as good in their way as anything the composer has done. They are sure to become widely popular wherever bright songs with orchestral accompaniment are required.

DAILY TELEGRAPH.

In these little pieces, composed for tenor voice and orchestra, Dr. Brewer has opened up fresh ground, and shown a pretty talent for imitating the antique. The lyrics, by an old and anonymous author, are quaint and characteristic, while the music happily reflects their spirit and adapts itself to their form. All are charming, but the one most in favour this evening was "The Morris Dance," a very sprightly effusion which, encoored at rehearsal, had to be repeated this evening.

MORNING POST.

Delicate and pleasing vocal pieces, which imparted a welcome lightness to the programme. They were sung by Mr. John Coates. The first, "An Idyll," proved the best in design, though the last won so much approval as to necessitate its repetition.

PALL MALL GAZETTE.

Mr. John Coates sang three Elizabethan Pastorals by Dr. Brewer, composed for this Festival and conducted by the composer. Dr. Brewer has exactly hit off the sense of sixteenth-century music, and the Idyll which begins the series is exceedingly pretty, and was sung beautifully. Perhaps the best of the three was the "Morris Dance."

THE ATHENÆUM.

The first two of "Three Elizabethan Pastorals," composed by Dr. Herbert Brewer, are dainty, but the third, "The Morris Dance," is specially characteristic, and the accompaniment has been cleverly scored.

THE YORKSHIRE POST.

Dr. Brewer contributed a set of "Three Elizabethan Pastorals," entitled respectively "An Idyll," "Amongst the Willows," and "The Morris Dance." The quaint words, culled from a collection of Elizabethan lyrics, have suggested music whose lightness and fancy happily reflect their character. All three have genuine charm, but the daintiness of the quaint "Morris Dance," if not matchless, could not easily be matched for its daintiness and quaint humour, which, admirably interpreted by Mr. John Coates, so exhilarated the audience that a repetition was inevitable.

THE MANCHESTER GUARDIAN.

"Three Elizabethan Pastorals," from the pen of Mr. A. Herbert Brewer, were sung by Mr. John Coates. They are also well-written pieces. The last of the three, a Morris Dance, is very effective. Mr. Brewer evidently knows how to write for the orchestra.

SHEFFIELD DAILY TELEGRAPH.

A trio of dainty Elizabethan Pastorals by Dr. Herbert Brewer is clever and charming. The first, entitled "An Idyll," has a quiet lyrical grace. The last, "The Morris Dance," is riotously spirited, and was encoored.

HEREFORD TIMES.

"Three Elizabethan Pastorals," written for the Festival by Dr. Herbert Brewer, proved very attractive, and were much appreciated. They are light in character, but quite charming in their picturesque and dainty treatment. "The Morris Dance" is the most striking of the three, as there is real fibre and character in it, the quaint dance being charmingly treated both vocally and instrumentally.

GLOUCESTER JOURNAL.

Mr. Brewer made a distinct hit with his three songs. They are bright, tuneful, and at the same time scholarly. . . . Of the three songs "The Morris Dance" aroused the greatest enthusiasm on the part of the audience, though that might well have been because admiration had been pent up till the trio was completed.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, OCTOBER 3, 1906.

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COMPOSED BY

EDWARD ELGAR.

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DAILY TELEGRAPH.

The dominant impression brought away from the town hall by me was that Sir Edward Elgar has given us nothing better adapted to gratify the average taste and judgment than his latest work. . . . Speaking generally and without reference to particular pages, "The Kingdom" is built upon broader lines than its predecessors. The choral sections are more developed, even in some cases as though to the end of musical effect, a point to which more attention should be directed in these days of exaggerated regard for the "word." . . . In the present work I find also enlarged development of the individual utterance. . . . We have more or less extended solos, the most important of which, given to the *Mother*, fills nine pages of the pianoforte score. Here is a distinct gain to musical interest, another being an appreciation of the value of beauty in music, beauty of melodic phrase, of harmony, and of all that makes for artistic euphony. . . . To sum up this record of first impressions, it is no more than that the new oratorio is in various commanding respects the most acceptable work which Sir Edward Elgar has yet given us.

The grave and glorious works that followed "The Kingdom" were in the picture the foreground of which the Elgar oratorio occupied. Lofty and noble it, lofty and noble they.

STANDARD.

Music of great strength and originality. . . . Sir Edward Elgar has with little short of a stroke of genius made a singable and an interesting libretto out of the Gospel story, and with perfect literary sense of the fitness of things he has only added as an extra number a beautiful translation of the prayer of consecration that is with reason regarded as the original used by the Primitive Church.

Nothing more distinctive as a whole has been done for English oratorio of its kind than both this new libretto and this intensely well-conceived new music of our chief composer. . . . The whole work fulfils briefly its promise, and is frankly more secular and more dramatic, while it is infinitely less contemplative than its predecessor, and is as much itself a section as Siegfried is different from the Valkyrie. . . . To sum up briefly, "The Kingdom" is a live work, a combination of skill and inspiration that marks it as an English oratorio, not only of a new kind, but one that will go abroad and prosper and command respect.

MORNING LEADER.

The Prelude with which "The Kingdom" opens is without doubt among Sir Edward Elgar's noblest inspirations. . . . The first scene opens in an atmosphere of peace and devotion, and an antiphon melody plays an important part. Soon there is a singularly beautiful impressive chord passage, when the assembled believers unite in praise. . . . The scene ends with a chorus, "Is it a small thing?" of great strength and elevation of thought, and beauty of melody and harmony. . . . The delicious charm of the semi-pastoral opening of the next scene is a delightful contrast from which in turn there is a complete transition in the third scene. Sir Edward Elgar rises to great spiritual and dramatic heights in the passages when the Holy Ghost descends, and in *Peter's* sermon; and the design of the whole is masterly. . . . *The Virgin's* Soliloquy is not only the most beautiful portion of the work, but certainly the most effective piece of vocal writing Elgar has given us so far.

THE TRIBUNE.

I think that in some important respects the music of "The Kingdom" shows an advance on that of "The Apostles." Effects as great are obtained by simpler means. There is more clearness both in the vocal and orchestral writing, so that in the very complex passages nothing is lost. The music of "The Kingdom" seems to deliver its message more concisely, and, therefore, more directly, while losing nothing of that pervading spirit of devotion which is characteristic of its author. . . . Its music contains greater elements of strength, and it must take a highly honourable place in the long roll of works consecrated to the service of religion. It has living breath and creative power, and thus its existence is justified.

PAUL MALL GAZETTE.

I believe that in the history of art it will rank definitely with the "Matthew Passion" of Bach. . . . In the interweaving of part with part, in the noble choral writing, and in the "remote beauty" of phrase after phrase, one can at all events think of the two men as standing on supreme heights which, in their own particular altitude, have not been before attained by any musician. . . . The final chorus, which is mostly a setting of the Lord's Prayer, brings to a fitting and triumphant conclusion one of the noblest works of art that I know.

DAILY CHRONICLE.

The vast gathering had the pleasure of listening to a work which is worthy to rank with the masterpieces of the greatest of English composers. In several respects it is a stupendous production, the beauties of which it is impossible to fully appreciate at a first hearing. . . . Throughout there is a display of religious sincerity combined with an artistic fervour, which qualities will contribute to the popularity that is in store for the work.

DAILY GRAPHIC.

The story is presented with a mixture of power and sympathy which few, if any, living composers could approach. The meaning of the text—compiled with great skill by the composer—is always borne in mind, and his power of getting at the heart of a situation is wonderful. . . . It is undoubtedly a great work.

WESTMINSTER GAZETTE.

There are pages in "The Kingdom" which any composer, ancient or modern, might have been proud to sign. From the opening bars of the fine Prelude which introduces the work the hand of a master is apparent throughout. . . . Whether in writing for voice or instruments, alike in the most placid and the most strenuous pages, in the simplest as in the most elaborate, beautiful and striking passages abound. . . . The final scene, introducing the Eucharistic celebration, is treated with great skill and contains some of the most deeply felt and moving music in the whole work, while Sir Edward is to be particularly congratulated upon the restraint and skill with which he has accomplished the difficult task of finding an appropriate setting for the Lord's Prayer.

TRUTH.

"The Kingdom" contains some of the finest music which he has so far given to the world. Elgar shows himself once again in this work possessed of the rare faculty of writing music which, while entirely original and intensely expressive, yet makes an immediate and irresistible appeal. . . . There seems no limit to Elgar's resourcefulness in the production of fascinating figures and tender, poignant harmonies, which are at once beautiful and appealing, and at the same time most subtly and delicately expressive. It is hardly an exaggeration to say that since Wagner no one has shown like genius in this respect.

BIRMINGHAM DAILY GAZETTE.

In "The Kingdom" I discover an Elgar more serene ; more rock-anchored ; nearer the final goal of his desires ; more rarefied, more ethereal and yet simpler and stronger. There are passages of calm beauty such as he never wrote before. There is a greater technique, with less display of technique ; a still greater command of effect by simple means. "The Kingdom" will be the most popular of the three great sacred works bearing Elgar's name.

BIRMINGHAM DAILY MAIL.

It will be seen that Sir Edward Elgar's arrangement of the various scenes is full of dramatic interest, a moving panorama illustrated in sounds of music in a style the composer has made his own, Sir Edward betraying his marked individuality in the wonderful art of his part writing and the independent employment of his themes in orchestra and chorus. The atmosphere that surrounds "The Kingdom" will be found brighter, the score is not so complex, and the parts for the chorus altogether lighter and easier than is the case in "The Apostles."

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Andante. ♩ = 108.
pp Sw.

Ch. Flute 8 ft.

pp
Sw. to Ped. & soft 16 ft.

SOPRANOS. *pp*

There were shep-herds a-bi-ding in the field, keep-ing

watch o-ver their flock by night.

SOPRANO. *Animato.*

ALTO.

TENOR. *mf* And, lo, the

BASS. *Animato.*

Full Sw. Gt. Diaps. (Sw. coupd.)

Open 16 ft.

The musical score is written for piano, voice, and flute. It begins with a piano introduction in 3/4 time, marked 'Andante' with a tempo of 108 beats per minute. The piano part features a soft, sustained accompaniment with a swell to the pedals and soft 16-foot reeds. The vocal parts enter with the lyrics 'There were shepherds abiding in the field, keeping watch over their flock by night.' The score includes parts for Sopranos, Alto, Tenor, and Bass, as well as a Chorus Flute 8 ft. The tempo changes to 'Animato' for the vocal and flute parts. The piano part continues with a full swell and great diapason (Gt. Diaps.) with a swell and coupé. The score ends with the piano part open 16 feet.

THERE WERE SHEPHERDS ABIDING IN THE FIELD.

an *cres.* gel of the Lord came up - on them, *f* and the

cres.

glo - ry of the Lord *ff* shone round a -

ff

f

dim. *mf* *pp*

bout them: and they were sore a - fraid. *mf* *dim.* *pp*

f *sf* *pp* *Sic.* 32 ft.

RECIT. BASS SOLO.

And the an - gel said un - to them,

Allegretto. *SOPRANOS.* *mf*

Fear *not:* *Allegretto.* $\text{♩} = 116.$

Ch. Flutes 8 & 4 ft. *legato.*

THERE WERE SHEPHERDS ABIDING IN THE FIELD.

for, be - hold, I bring you good ti - dings of great joy,
Sw. Celeste, Sub. & oct. couplers.

Ch.

Ped. 16 ft.

which shall be to all peo - ple. For un - to you . . is born this

Ch.

day, in the ci - ty of Da - vid, a Sa - viour,

add Sw. to Ch.

Gt. 8 ft.

Ped.

Which is Christ the Lord.

Sw.

RECIT. TENOR SOLO.

And sud - den - ly there was with the an - gel a mul - ti - tude of the heav - en - ly host, praising

cres.

(3)

THERE WERE SHEPHERDS ABIDING IN THE FIELD.

f *Andante sostenuto.*

God, and say-ing, SOPRANO.

f Glo - ry be . . to . . God . . . on high,

ALTO.

f Glo - ry be to . . God . . . on high,

Andante sostenuto. ♩ = 104.

p and in earth peace, good will towards men. *pp*

p and in earth peace, good will towards men. *pp*

TENOR.

BASS.

pp Glo - ry be . . to

pp Glo - ry be to . .

pp Sw. Ped.

poco rall.

God on high, and in earth peace, good will towards men.

God . . on high, and in earth peace, good will towards men.

pp Sw. poco rall.

THERE WERE SHEPHERDS ABIDING IN THE FIELD.

Molto maestoso.

SOPRANOS.

Molto maestoso. $\text{♩} = 68.$

mf This is He Whom seers in old time Chant -

Gt. Diaps.

Gt. to Ped.

senza Ped.

ed of with one ac - cord ; Whom the voi - ces . . of the

ALTOS.

mf This is He Whom seers in old time Chant -

Ped. 16 ft.

Pro - phets Prom - ised in their faith - ful word ; Now He shines . . the

ed of with one ac - cord ; Whom the voi - ces . . of the

TENORS.

mf This is He Whom seers in old time Chant -

long - ex - pect - ed ; . . Let cre - a - tion praise . . . its Lord.

Pro - phets Prom - ised in their faith - ful word, Prom - ised

ed of with one ac - cord ; Whom the voi - ces . . of the

BASSES.

f This is He whom seers in old time Chant -

(5) add open 16 ft.

THERE WERE SHEPHERDS ABIDING IN THE FIELD.

in . . . their faith - - - ful word.

Pro - phets Prom - ised in their faith - ful word; Now He shines, the long ex -

ed of with one ac - cord; Whom the voi - ces of the

Sv. full.

Sv. to Ped.

This is He Whom seers in old time Chant-

This is He Whom seers in old . . time Chant-

- pected; Let cre - a - - tion praise its Lord. This is He Whom seers in old time Chant-

Pro - phets Prom - ised in their faith-ful word.

ed of with one ac - cord; Whom the voi - ces of the Pro-phets Prom -

ed of with one ac - cord; Whom the voi - ces of the Prophets Promised

- ed of with one . . . ac - cord; Whom the voi - ces of the Prophets Promised

Full

THERE WERE SHEPHERDS ABIDING IN THE FIELD.

ised in their faith-ful word ; Now He shines, the long - ex-pect-ed ;
 in their faith-ful word ; Now He shines, the long-ex-pect-ed ;
 in their faith-ful word ; Let cre - a - tion

Praise,
 Gt.
 f Gt.
 Gt. to Ped.

Let cre - a - tion praise . . . its Lord.
 Let cre - a - tion praise . . . its Lord.
 praise . . . its Lord.
 praise . . . its Lord.
 rall.

Largo. ff sf sf ff fff
 O ye heights of Heav'n, a - dore Him ; An-gel-hosts, His praises sing ; All do-min-ions,
 O ye heights of Heav'n, a - dore Him ; An-gel-hosts, His praises sing ; All do-min-ions,
 O ye heights of Heav'n, a - dore Him ; An-gel-hosts, His praises sing ; All do-min-ions,
 O ye heights of Heav'n, a - dore Him ; An-gel-hosts, His praises sing ; All do-min-ions,

Largo. ff ff fff
 Full Org.
 (7)

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morning.

Words by Bishop HEBER.

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BRIGHTEST AND BEST OF THE SONS OF THE MORNING.



1.

mf BRIGHTEST and best of the sons of the morning,
 Dawn on our darkness, and lend us thine aid;
 Star of the East, the horizon adorning,
 Guide where our Infant Redeemer is laid.
p Cold on His cradle the dew-drops are shining,
 Low lies His head with the beasts of the stall;
cres. Angels adore Him in slumber reclining,
f Maker and Monarch and Saviour of all.

2.

mf Say, shall we yield Him, in costly devotion,
 Odours of Edom, and offerings divine,
 Gems of the mountain, and pearls of the ocean,
 Myrrh from the forest, and gold from the mine?
mp Vainly we offer each ample oblation,
 Vainly with gifts would His favour secure;
 Richer by far is the heart's adoration;
 Dearer to God are the prayers of the poor.
f *Brightest and best of the sons of the morning,*
Dawn on our darkness, and lend us thine aid;
Star of the East, the horizon adorning,
Guide where our Infant Redeemer is laid.

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